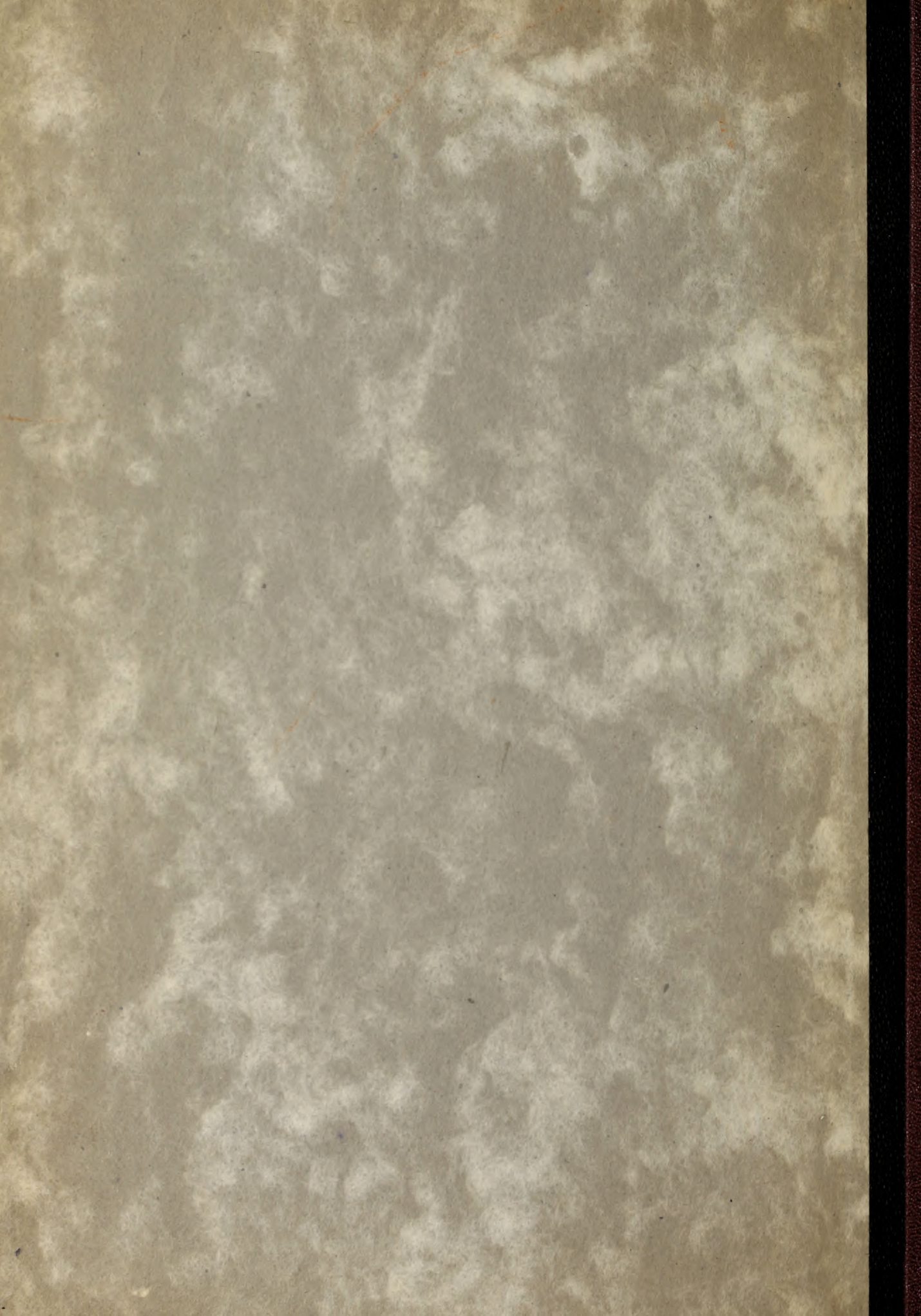


AM 192



BOSTON UNIVERSITY

GRADUATE SCHOOL

Thesis

THE PANTOMIME AND ITS POSSIBILITIES IN WORSHIP

by

LEOTA McCUTCHEN FEAGAN

(A.B. Bessie Tift, 1919)

submitted in partial fulfilment of the
requirements for the degree of
Master of Arts
1931

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CHAPTER 1 - INTRODUCTION

1.1. THE SCOPE OF THE STUDY

- 1.1.1. The scope of the study is limited to the analysis of the data collected during the period 1980-1990.
- 1.1.2. The study is based on the analysis of the data collected during the period 1980-1990.
- 1.1.3. The study is based on the analysis of the data collected during the period 1980-1990.

1.2. THE OBJECTIVES OF THE STUDY

- 1.2.1. The objectives of the study are to analyze the data collected during the period 1980-1990.
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1.3. THE LIMITATIONS OF THE STUDY

- 1.3.1. The limitations of the study are the limitations of the data collected during the period 1980-1990.
- 1.3.2. The limitations of the study are the limitations of the data collected during the period 1980-1990.

1.4. THE SIGNIFICANCE OF THE STUDY

- 1.4.1. The significance of the study is the significance of the data collected during the period 1980-1990.
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1.5. THE ORGANIZATION OF THE STUDY

- 1.5.1. The organization of the study is the organization of the data collected during the period 1980-1990.
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- 1.7.1. The references of the study are the references of the data collected during the period 1980-1990.
- 1.7.2. The references of the study are the references of the data collected during the period 1980-1990.

1.8. THE APPENDICES OF THE STUDY

- 1.8.1. The appendices of the study are the appendices of the data collected during the period 1980-1990.
- 1.8.2. The appendices of the study are the appendices of the data collected during the period 1980-1990.

1.9. THE BIBLIOGRAPHY OF THE STUDY

- 1.9.1. The bibliography of the study is the bibliography of the data collected during the period 1980-1990.
- 1.9.2. The bibliography of the study is the bibliography of the data collected during the period 1980-1990.

1.10. THE SUMMARY OF THE STUDY

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1.11. THE CONCLUSION OF THE STUDY

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INTRODUCTION

The beauty of symbolic pantomime, as it is seen in some religious services today; and the recently developing interest in symbolic lighting, costuming, and scenery in all phases of modern drama, suggest to my mind mystical combinations of symbolic movement and color as they may be used in the service of worship.

These incentives lured my efforts on to further investigation of the interpretations which people of other age and race have given to these symbols of movement and color. How lovely is the rainbow which spans the years between the heart of primitive man at one end and the heart of modern man at the other end! I have read avidly trying to discover at which end of the rainbow lies the pot of golden lure, and I find one at each end.

I have found also, that the more absolute the faith, the richer is the symbolism. The primitive heart overflowed with spontaneous faith, expressed in a crude fashion perhaps, but a faith rich in its devout simplicity and naturalness. The ideal today is to re-enliven this faith and express it in simplicity, but with a Christian idealism, and with an intelligent culture. Guthrie⁽¹⁾ so expresses the idea, "going back to the primitive is merely going back for a longer jump forward, gaining velocity and direction." Jane Harrison⁽²⁾ believes that because of the progress of science, social and economic life today with its consequent flow of fresh, vital life and spirit, "there comes a need for first hand emotions and expression.....a recurrent need to cross

(1) Guthrie, Wm. N. "Offices of Mystical Religion", Introduction

(2) Harrison, Jane. "Ancient Art and Ritual", p. 207

the ritual bridge back to life." This is perhaps the "inspiration" which Guthrie says we need in our religion today.

In other words, we have today the advantage of modern artist's expanding inspiration for expressing mood in scenery, costuming and lighting, but we must also go back to the primitive for the scintillating motive power of devout worship, with something of the freshness and vividness of his imagination.

Since this thesis necessarily deals with the "language of the heart" I have chosen a study of the pantomime in religion as its form of expression. In this restful art of expression the trappings of the soul - the egotistical cynicism and selfishness - fade away, and, as in the unfolding of a dream, its inwardness, its poetical quality becomes receptive to mystical impressions. To minds so attuned are religious truths opened. The gracious expressive silence of the pantomime becomes an atmosphere in which the soul may experience true worship.

It is the purpose of this thesis to show that pantomime has been a colorful vehicle for the expression of worship; that pantomime is a durable drama, partly because it is religious; that religious pantomime is a powerful means of bringing a thrilling new interest to religion today.

The arts of pageantry, music, and the drama proper, have been likewise related to revitalizing church services, but I have not found a treatise of the pantomime for this purpose, although Guthrie of St. Mark's-on-the-Bowrie, makes wide use of pantomime in his services. I

The first thing we should do is to find out what the situation is.

It is very important to know what the situation is.

At the same time, we have to know what the situation is.

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am deeply indebted to his "Offices of Mystical Religion" for some modern illustrations. James George Frazer's "Golden Bough" has been an inexhaustible source of practical, exact, unbiased illustrations. My most grateful acknowledgments are offered to Professor Esther Willard Bates who has opened enchanted doors through which one may "see visions and so--dream dreams."

As to the method of attack, in the first section of the thesis I have defined the pantomime, giving a brief historical review of its beginnings and development; its contributions to the drama proper; its merits as a drama in itself.

In the second section I consider the nature of religious pantomime, and claim for it the qualities of a durable drama. A study of the nature of religion and a study of the tests of durability of the art of pantomime support the claims.

In the third section, which is the body of the thesis, I have traced pantomimes in religious ceremonies of different peoples and recorded their interpretations of the symbolic movement and color.

In the fourth section, I deal with pantomime as a beautiful, powerful means of vitalizing worship today; considering the question, in the light of modern thinking and conclusions, why vitalize this mystical relation of super and inferior beings? and why use a means so childlike and primitive as pantomime? The latter portion of this section deals with ways and means of adding modern intelligence and the culture of the poetic mind to the experience of worship through the pantomime.

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of the discovery of the law of conservation of energy.

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SECTION I - PANTOMIME DEFINED

CHAPTER I

PANTOMIME IS OLDEST OF ARTS

We ordinarily think of music, art, language and gesture as beginning and developing simultaneously, and indeed it has been an intricate task to make distinctions in their primitive origins. The decision that pantomime is the oldest of the arts has been concluded on the basis that its form in the artistic state is the same as its form in the original state, whereas the original form of the other arts is scarcely recognizable in the artistic state. Pantomime is directly connected with nature on one hand and art on the other.

IN MUSIC⁽¹⁾ ".....the ordinary non-artistic experience of sound has so little in common with modern music that musical realism is generally considered an eccentricity.....Beyond certain elemental facts of accoustics modern music shows no direct connection with nature, independently of art. Indeed, just as in painting, it is art that determines the selection of those facts that come under the cognizance of the optics" whereas, the art of motion today has much in common with its original form.

IN ART the earliest motive and expression noticed in certain savages was when he wanted to convey to a companion the impression of a particular animal or object, he drew in the air with his finger the outline of some characteristic feature of the object by which it might

(1) Britanica, Vol. 19-20. Edition 1910-11, p. 72

CHAPTER 1

CHAPTER 1

The following is a list of the names of the persons who have been

admitted to the office of the Secretary of the State of New York.

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be known. But even here, pantomime is the essential vehicle of imparting this knowledge.

LANGUAGE grew out of the desire to communicate, to be understood, to express sympathy. This primary necessity of human existence compelled men to make a language.⁽¹⁾ "It cannot be doubted that in the first stages of communicative expression, gesture or changes of position of various parts of the body, especially the hands and arms; grimace or change of expression in the features of the countenance; and utterance or production of audible sound were used together for the purpose which it was best calculated to serve.....It is altogether probable that gesture at first formed the principal part, even to such an extent that earliest human language is said to have been a language of gesture signs. Indeed, there exists today such gesture languages, as those found in use between roving tribes, such as the prairie tribes of American Indians."

It is recorded by Broadbent⁽²⁾ that Pontius, visiting Nero, was so impressed with the accurate performance of a mimer in the "Labors of Hercules" that he begged Nero to give the mimer to him because he had been unable to show his intentions toward a barbarous tribe near him, but he was sure the mimer would make known these intentions immediately.

We have seen that music today has no resemblance to sound or music as it was in the beginning; that art, in its origin, depended upon pantomime for its expression then, and depends on arrangement of those facts which come under the knowledge of the eye, for its artistic effect today; that language was originally gesture signs; whereas modern

(1) Britanica, Vol. 21-22. Edition 1910-11, p. 416

(2) Broadbent. "History of Pantomime" - London 1901, p. 67

pantomime, or gesture, is essentially the same as original pantomime in principle and means of expression. Having established the fact that Pantomime is the oldest of arts we will consider now a more detailed account of its meaning and origin.

The word Pan means "All". The word mimos means "to imitate". Pantomime then means to imitate all. But it is more than imitation, it is a "transposition," Symons⁽¹⁾ tells us, "as an etching transposes a picture....a transposition of the world into an elegant, accepted convention."

The word Pan also suggests nature. Pan was a spirit of the woods and fields and is connected with the nature god Dionysus. In art he is represented as having horns, a spotted breast, the body of a goat with shaggy limbs. Broadbent⁽²⁾ quotes a description of Pan as given by Servius: "a rustic god formed in the similitude of nature. He has horns in similitude of the rays of the sun and the horns of the moon; his face is as ruddy as imitation aether; he has spotted fawn skin on his breast in similitude of the stars; the lower parts are shaggy on account of trees, shrubs, and wild beasts; he has goat's feet to denote stability of the earth; he has a pipe of seven reeds on account of the harmony of the heavens in which there are seven sounds; he has a crook which is a curved staff on account of the year which runs back on itself----because he is the god of ALL nature."

To trace the origin of pantomime or mimicry we go back to nature herself where we find it practiced freely. Caterpillars, stretching

(1) Symons. "Studies in Seven Arts"

(2) Broadbent. "History of Pantomime" - London 1901, p. 15

themselves out in imitation of their foes, the snakes; tigers, lions choosing a background in keeping with their color; lizards changing their color; crocodiles imitating a rotting log. Nature chooses a pose which falls in with the lines of the background as well as the color camouflage. This is, of course, an imitation which is instinctive. But it is the "Pantomime of Nature".

The instinctive mimicry is born in the human being also, and is obvious in varying degrees in all people from the savage up to the most highly developed actor. Scientists⁽¹⁾ "trace primitive man back to a period when he was a mere creature of instinct, the instinct to hunt, to fight, to perpetuate his species.....With this emotional nature boiling over, primitive man sought an adequate outlet; his spiritual urge inevitably found expression in a form which was essentially dramatic." Emma Fry⁽²⁾ calls it the "Eternal Urge", "the only real death is the stoppage of the eternal urge...The dramatic instinct is an urge within that stimulates the being to natural activities..It is the agent of the subconscious mind." Bellinger⁽³⁾ calls it the "Unconscious Drama" which has always persisted even during the quiescent period of civilized drama. This is also in accord with the statement given by Taylor⁽⁴⁾ "Anthropologists are peculiarly fitted to trace drama to its source. From this field of observation he is able to make certain deductions which are of scientific value. One of these.....is the discovery that the origin of man and the origin

(1) Taylor, J. R. "Story of the Drama" - Boston 1930, p. 4

(2) Fry, Emma Sheridan. "Educational Dramatics - New York 1913, p. 4

(3) Bellinger. "Short History of Drama" - Holt 1927, p. 8

(4) Taylor, J. R. "Story of the Drama" - Boston 1930, p. 3

of drama are inseparably linked; this connecting link is human emotion
All recent manuals of dramatic criticism make emotional
 appeal the real test of a successful play." Broadbent⁽¹⁾ believes
 that from the beginning there has been implanted in the human breast
 the dramatic instinct, full of life and vigor; finding an outlet, if
 not in the dramatic art, then in the "poetry of motion." So we conclude
 that the poetry of motion, pantomime, is the instinctive center of the
 human being, and has existed from the beginning. From the "Pantomime
 of Nature" and the "Poetry of Motion" as the original or creative sources
 of pantomime, we will now consider a brief development of the pantomime.

From a creature of instinct, primitive man gradually learned that
 by directing his actions he gained more than by blindly following instinct.
 This direction necessitated choice, selection; combinations of possibilities.
 Out of this reflective selection grew the idea of superior beings who
 controlled circumstances. Whether magic or religion had first place in
 this development is still a mooted question among authorities, and will
 be discussed further in later chapters. In order to call attention of
 the superior beings to the human needs, a system of rites and ceremonies
 developed among primitives and were carried out with uttermost devotion.
 Now we cite a few instances of pantomime found in these primitive
 ceremonies, which, if not strictly religious, are proto-religious.

The Australian Blacks are perhaps the lowest of modern savages.
 Originally they had no spoken names for numerals, but merely counted them
 by gesture on their fingers and toes. Thus their word "lima" i.e. hand,

(1) Broadbent. "History of Pantomime" - London 1901, p. 13

means the numeral 5. Among the Tasmanians the word "puggana" i.e. man, also means the numeral 5. Among the Zulu of Africa the word "tatisitupa" i.e. "on the other foot three" is the numeral 8. These counting gestures are still used in some savage tribes. A more advanced form of pantomime is found in the barren regions of Central Australia where tribes are divided into totem clans. In order to multiply the Emu,⁽¹⁾ on which he depends largely for eggs and fat as food, he paints a figure of the Emu on the sand with his own blood. Around this painting the men sit and sing. Afterwards, performers, wearing headdresses to represent the long neck and small head of the Emu, mimic the appearance of the bird as it stands and aimlessly peers about. This is supposed to help the increase of the food supply.

Early religious dances were sometimes pantomimic. Bellinger quotes Haverlock Ellis,⁽²⁾ ".....pantomimic dances, with their effort to heighten natural expression and to imitate natural processes, bring the dancers into the divine sphere of creation and enable them to assist vicariously in the energy of the gods. The dance thus becomes the presentation of divine drama." Osterly says, "As a means of response to supernatural powers the dance was obviously a sacred act, and also a means of obtaining food.... Dance may mean a ~~formal~~ procession, stately and measured, or a wild orgy of the Dionysus ritual."

The origin of Greek drama was in the Ballad dance, which was not at all like any modern dance. Dances in which men and women joined were almost unknown to Greek antiquity. The real dancing of the Greeks is a

(1) Harrison, Jane. "Ancient Art and Ritual" - New York 1913, p. 64

(2) Bellinger. "Short History of Drama" - New York 1927, p. 3

lost art of which our modern ballet is a corruption and the orator's action is a faint survival. It was an art which used bodily motion to express or convey thought. Imitative gesture has triumphed over speech, says Baker,⁽¹⁾ and over the music of even lyric poetry; drama is thought expressed in action.

Without dwelling on the pantomimes which are in the antediluvian Bible stories and ceremonies, and merely mentioning the pantomimic dances of the Ostyak tribes of Northern Asia, such as the "Chase"; and those of Indian of Brazil; and those of the Hindu as being among the oldest on record, we now consider a period of more elaborate pantomimes.

THE EGYPTIAN RITES savor of the rites of Noah's age. Noah became a husbandman and planted a vineyard, and originated ceremonies in celebration of the cultivation of the vine. His descendants celebrated such occasions as the deliverance, the return of the seasons, the promise of plenty. And even though religion began to lose its purity as such, and though submerged in the growth of spurious gods, we can trace the growth of the conscious civilization through the elaboration of the unconscious drama. The Egyptian rites of the dead, and of the changing seasons, as seen in the festivals of Dionysus and also those of Adonis; the dramatic elements in rites of the transmigration of the soul; these and many more consumed days and weeks in celebration. There was a⁽²⁾ "priestess in the temple Dodona in Epirus who was known as Columbae, our COLUMBINE, meaning in Italian, 'little dove'."

INDIAN PANTOMIME was combined with the dance and music, as was the

(1) Baker. "Technique of Drama" - Baker, p. 18 ff

(2) Broadbent. "History of Pantomime" - London 1901, p. 22

Egyptian, but dumb shows took on a more definite form, and the Clown was introduced into processions. The Indian drama did not grow out of any other but is purely native, and is ascribed to the sage Bharata, whose name means actor.⁽¹⁾ "Three kinds of entertainments, of which the natya (defined as dance combined with gesticulation and speech) comes nearest to the drama were exhibited before the gods by spirits and nymphs of Indra's Heaven and to these the god Sivra added two new dances..The origin of Indian dramawas thus unmistakably religious....Scenes from the mythology of Vishnu are still enacted in pantomime."-----

THE CHINESE DRAMA also developed from pantomimes and ballets, many of these originally had a symbolic interpretation of war, peace, and harvest. A very ancient pantomime is said to have symbolized the conquest of China by Wu Wong. From the Chinese drama grew the JAPANESE drama. Their pantomimic dance of "Sambasso" was supposed to be a preventive of eatthquakes.

With the dawn of the ROMAN EMPIRE we find the pantomime authoritatively mentioned. The beginnings here were based upon a religious element, the worship of rustic divinities. From Rome the pantomime spread all over Italy. It was alternately popular and unpopular. Trojan banished it, and Caligula revived it. Nero himself became a mimer. The pantomime was like a Western ballet of action and a chorus provided dance in addition to the art of posing and posture. Taylor⁽²⁾ says the Roman mime "was a farcial representation of low life brought to the stage.....they continued under the Empire to please the

(1) Britanica, Vol. 7-8. Edition 1910-11, p. 480

(2) Taylor, J. R. "Story of the Drama" - Boston 1930, p. 202

crowd even when the higher forms of drama were struggling to hold their precarious position." Broadbent⁽¹⁾ says that Disraeli makes a distinction between the mime and the pantomime. Mime was impudent buffoonery, but pantomime tragic, mute, combined the arts of gesture and dance. "Their very nods and hands talk, their fingers have a voice." Authorities claim Rome as the home of the Harlequin and Punchinello.

IN GREECE, like all primitive nations, Taylor⁽²⁾ says that drama grew out of or was connected with religious rites and observances. "Dionysus was more than a god of wine to them, he was also a creative force of nature. He, who in spring, awakened the sleeping earth, in summer his friendly and beneficial spirit presiding over teeming fields, and at the beginning of winter he sadly withdrew himself.The lyric feeling of joy and sorrow, and mimic expression went side by side." The performers who devoted themselves entirely to pantomime came from Sicily and Italy. During the time of Sophocles women were the Pantomimers. Pantomimic displays known as Ethologues interpreted manners and conduct of man and served to teach moral lessons. Religious processions went with song and dance and pantomime to the Egyptian temples. Pantomimic hymns were sung to Grecian gods by a Cretan chorus. Broadbent⁽³⁾ quotes Homer as speaking of the priestesses of the Delian temple as "adepts in the art of mimicry; being so skilled to imitate voices and the pulsations of the nations, and so exact in their song and dance that every man would think that he himself were singing." Pantomime, song

(1) Broadbent. "History of Pantomime" - London 1901, p. 63

(2) Taylor, J. R. "Story of Drama" - Boston 1930, p. 69

(3) Broadbent. "History of Pantomime" - London 1901

and dance became a part of Grecian Drama.

FRANCE also indulged in the pantomimic art, borrowing from Greece and Rome and in the seventeenth century applied allegorical spectacle with characters from classical mythology. While mimes fell to the depths of the gutters another type of playacting emerged from the Cloisters.

ENGLAND was fond of the Italian pantomimes. These were introduced into Britain at the time of the Roman conquest, and Caesar often traveled with his mimes. Though the pantomime was a part of paganism the church often used the form to portray moral truths. The Mysteries were a sort of dumb show at first. Old and New Testament incidents were acted out in elaborated pantomime which presented scenes from the Creation to the last Judgment. Plays of the Morality type and the Interludes were based upon pantomimic action. As a prelude to "Gorboduc" a dumb show represented a man trying to break a bundle of faggots. Then he breaks them one by one, symbolizing the moral, "United we stand, divided we fall." In Shakespeare's Hamlet we find an example of the use of pantomime, in a play within a play where the queen is poisoning the king. Though alternately banished and revived the pantomime was finally introduced on the English stage when Drury Lane theater produced a pantomime written by John Weaver. John Rich placed the pantomime on firm footing and his "History of Dr. Faustus" took the town by storm. Broadbent comments on the work of Rich, "He always displayed good taste. He taught the art of silent but expressive action, the interpreter of

the mind. Feeling was pre-eminent in his mimicry, it was graphic, effective.....full of wit and coherence and carried on by a story." Joseph Grimaldi marked a new epoch in the pantomime. He was the "prince of clowns". We are told that he was so extravagantly natural that people of all dignity and rank as well as those of the commoners laughed until tears ran down their cheeks. His will and mind were overflowing, living upon real wit and fun.

IN AMERICA the pantomime has had a short and frugal existence. Those which have been produced are not of original construction, but borrowed directly from other countries and often produced by companies from England and Italy. Garrick's "Harlequin's Invasion", Pocock's "Robinson Crusoe" and later, Grimaldi's "Mother Goose" were produced in New York. French troupes produced "Humpty Dumpty" in New York. This proved popular and was played 943 times. In 1901 the annual Drury Lane "Sleeping Beauty and the Beast" was successfully presented in New York. George Fox is considered to be the Grimaldi of America. The best pantomime presented on the American stage is "Piero the Prodigo", which is exquisite and reads like an orchestral score.

Today good directors of the drama proper stress the pantomimic action in the drama. Pantomime is true imitativeness and is the natural form of acting. All great actors have been good mimics. It is the secret of their success. Action is motion, life is motion, it is motion which animates and beautifies the human body. The poetry of motion has that mystery, that sense of suspense which surrounds the silent actors

and has an immediate, subtle effect on the spectators. "The silence becomes an atmosphere with a very curious power of giving distinction to form and motion."⁽¹⁾ Pantomime is not only the oldest of arts, but it is the ART OF MOTION.

(1) Symons. "Lectures on Seven Arts"

CHAPTER II

PANTOMIME IS THE EXCLUSIVE ART OF MOTION

PANTOMIME IS THE ART OF MOTION. Authorities give architecture, sculpture, painting, music and poetry the foremost place in the fine arts. The dramatic art is considered a lesser art because it is a combination of the time and space elements. The arts of architecture, sculpture and painting are called shaping arts, because the actor or person is adjusting or is disposing himself rather than anything outside himself. This adjustment forms shifting pictures, and the dramatic art is therefore called the art of motion. Pantomime, as a phase of drama belongs to the imitative group of the moving arts. It is art because it has emotional quality and emotional appeal.

This EMOTION IS PRODUCED BY BOTH THE GROTESQUE AND THE BEAUTIFUL in life. The grotesque is considered a mode of the art because it is idealized imitation of the fantastic. A "Caliban" or an "Iago" would not by any stretch of the imagination be called a thing of beauty, but the inborn significance and symbolism of each character is forced into prominence. In the Passion Play as presented by the Freiburg players, "Judas" is certainly not beautiful, but one cannot escape the emotional tension which he creates; and in juxtaposition to him is the enveloping mysterious loveliness of the "Christus". Both are the embodiment of emotional appeal.

The art of MOTION REVEALS VALUE AND UNITY in imitation. As Temple⁽¹⁾ points out, the song of Ariel in "The Tempest" is beautiful but does not

(1) Temple, William. "Mens Creatrix" - London 1917, p. 124 ff

equal the value of King Lear. Compare the pantomimic action of the "Scarecrow" of Hawthorn's creation of a society fop, with the "Scarecrow" of Mackaye's emblem of pathos and tragedy and we find a more complete example of the revelation of value.

The art of motion must have unity. Temple continues, "we receive in a single impression that which satisfies us, and in the presence of transcendent unified beauty we realize the hope of mysticism." In music there seems to be no set rhythm because of its perfect rhythm. Rhythm and motion in pantomime must be perfect, its very existence depends upon its perfect skill of motion. Each part is a unit complete, and progressing the unity of the whole in order to portray a single impression.

THE ART OF MOTION IS AN EXCLUSIVE ART. Roy Mitchell⁽¹⁾ says that an "artist can give dimensions but not motion; neither can the sculptor, nor the architect; the writer fares little better and the musician more nearly suggests it but cannot make it an actuality. Motion is the exclusive art of the theater which can by use of the human body, the most plastic and expressive of forms, embody the actual miracle of motion." Delsarte gave this philosophical basis for the relation between bodily movement and vocal expression of emotion. Gordon Craig also suggests a parallel contribution to the modern stage. Yet for most people, Mitchell says, Craig is an irritable person who designs impractical scenery, and Delsarte was a priest who would dress you in a long white night gown and teach you to express emotions by

(1) Mitchell, Roy. "Creative Theater" - New York 1929, p. 156

formula. At any rate they have reminded us of the need to find and cling to the art of motion. The possibilities of this art have scarcely been touched, and should be a challenge to the ingenuity of the theater artists today.

Broadbent⁽¹⁾ thinks that "action has a natural excellence in it superior to other qualities; that action is motion; motion is the support of nature.....that life is motion and when motion ceases the human body, so beautiful, so divine when enlivened by motion, becomes a thing from which all eyes turn." Roy Mitchell adds the significant words, we may cut away many words in a play because they hamper motion, "deny words, paint, music and we still have a theater; deny motion and there is no theater."

This exclusive art of motion, like other arts, Blaise⁽²⁾ reminds us, requires considerable assistance from other arts in order to reach its highest expression. "Imitations must be finer and fairer than originals.....They must express good taste; they require diligence and study.....dancing is a requisite for a good pantomimer.....A study of music, history, and poetry enlightens the mind, enlarges the views, and gives the true notions of taste, knowledge and nature of human heart and character." It is in this manner that the pantomime becomes a delicate exquisite portrayal of emotions.

PANTOMIME IS A SYMBOLIC LANGUAGE. It exceeds speech in the portrayal of emotion. According to Blaise,⁽³⁾ "Skill so necessary to the faithful presentation of emotion is the ne plus ultra of art....It

(1) Broadbent. "History of Pantomime" - London 1901, p. 153

(2) Blaise. "Theory of Theatric Dancing" - London 1888, p. 78

(3) Blaise. "Theory of Theatrical Dancing" - London 1888, p. 69 ff

is the sublime artist alone who can paint in a rapid look all the natural violence of a strong passion. In this respect the pantomimist surpasses the tragedian and the comedian.....It portrays more perfectly than speech itself extreme grief or excessive joy." Broadbent⁽¹⁾ quotes Gherardi in his thesis "Theater Italiane" when he writes about the character "Scaramouche" who, waiting for his master, "Harlequin", seats himself and plays on his guitar, and is suddenly thrown into a fright by "Pasquariel". It was then "that most incomparable model of our most eminent actors displayed the miracles of his art, that art which paints the passions in the face, throws them into every gesture, and through the whole scene of frights upon frights, conveyed the most powerful expression of ludicrous terror. This man moved all hearts by the simplicity of his nature more than skillful orators can with the charm of persuasive rhetoric." Pantomime is not merely a way of doing without words. Symons⁽²⁾ more nearly describes it as "thinking overheard.....it begins and ends before words have formed themselves, in a deeper consciousness than that of speech." Pantomime is a figurative symbolic language which is often more striking than the systematic language of speech.

PANTOMIME IS A CREATIVE ART OF MOTION. "It observes nature", Symons continues, "in order that it may create a new form of itself, a form which in its enigmatic silence appeals straight to the intellect for its comprehension." Of the pantomime "Mars and Venus" given in London, it was said by the critic Colley Cibber that "it was formed

(1) Broadbent. "History of Pantomime" - London 1901, p. 106

(2) Symons. "Studies in Seven Arts"

into something more than motion without meaning; into connected dances in character, wherein the passions were so happily expressed and the whole story told by minute gestures only, that even thinking people allowed it to be a most pleasing and rational entertainment."

PANTOMIME CREATES MYSTERY. Symons so aptly expresses the idea, "it has that mystery which is one of the requirements of fine art. To watch it is like dreaming. How silently in dreams one gathers the unheard sound of words. Every one knows the terrifying impossibility of speech which fastens one to the ground for the eternity of a second. Something like that sense of suspense seems to hang over the actors in pantomime, giving them a nervous exaltation which has its immediate and subtle effect upon us, whether in a tragic or comic situation." It creates atmosphere, Symons⁽¹⁾ says "Its silence becomes an atmosphere with a very curious power of giving distinction to form and motion..... a gracious expressive silence which should never be broken except to speak poetry."

IT CULTIVATES IMAGINATION. Broadbent⁽²⁾ quotes Grimm's criticism of Garrick, the English actor. "Garrick's success in drama is due to the fact that he is such a clever pantomimist. We saw him play the dagger scene of Macbeth, in a room in his ordinary dress, without any stage illusion. As he followed the airdrawn dagger with his eyes he became so grand that the assembly broke forth into a cry. Who would believe that this same man, a moment later, counterfeited with equal perfection, a pastry cook's boy, who, carrying a tray of tarts on his

(1) Symons. "Lectures on Seven Arts"

(2) Broadbent. "History of Pantomime" - London 1901, p. 106

head, and gaping about the corner of the street, lets the tray fall; and at first stupified by the accident, finally bursts into a fit of weeping." Pantomimers depend largely on the intensive cultivation of the imagination for the perfection of their work. This constant creative action is more vividly effective than that learned by rote. Creative imagination pours forth a flow of expression and is prompt in creating immediate response from the audience. The mimers of Commedia dell'Arti were given a brief scenario of the play just before going on the stage, and the dialogue and action depended entirely upon their pantomimic genius, which in turn depended upon creative imagination.

IT CREATES A FEELING OF REPOSE because there are no words to create antagonism and each spectator can take to himself that which finds it pleasing response in him. And, like poetry, it says the unsayable. It is the product of the poetic faculty. Indeed it is poetic in its imaginative substance and rhythmic form. Symons⁽¹⁾ calls it the poetic drama, not in absolute criticism, but in its poetic appeal. "Being aristocratic, getting sheer through the accidents of life, but not staying by the way in the manner of the realistic drama, it adds the beauty of primary emotions and is the poetic drama."

PANTOMIME CONTRIBUTES TO THE DRAMA; it is the heart of the drama. Bellinger⁽²⁾ tells us that the art of the stage is rooted in the pantomimes of the primitive people. Their early ceremonies were a school for historic drama, and that the tribean stories are those told on the stages of the world today. Broadbent⁽³⁾ declares that we may "take any

(1) Symons. "Lectures on Seven Arts" - Holt 1927, p. 8

(2) Bellinger. "Short History of Drama"

(3) Broadbent. "History of Pantomime" - London 1901, p. 54

play, strip it of its enactment, its gesture-language and we could not realize that the actor was portraying nature to us. Replace pantomime and the actor becomes flesh and blood." Mitchell⁽¹⁾ states that in a good play words are not conceived first, but a sequence of ideas, then motion, the pausing, passing, meeting, reaction, and words come last, "words born of a vision of motion and engendering motion." He continues, "if movement is wrong then words will not say; if intonation is wrong the actor needs to go back to some error of motion which generated the error. Sometimes it may be an error of position, or of muscular movement in the actor himself." This concurs with the ideas of Delsarte.

A good director will strive to bring the "play in"; this term means more than the directions "stage business", it is a spectral thing, a phantom. This phantom, according to Mitchell, is often the merest suggestion between words, syllables even. "When words begin it vanishes; when words cease it begins again; it is given body by the actor; it strives, runs, quivers with intense feeling; it is visible, contractile, extensible, insistent on its own kind of life - a veritable phantom."

Pantomime with sound is what the Hindu call "Savor" in drama. Some writers on the subject call it "vocables" and others, the "lost word". Savor is the audible sound which completes pantomimic expression. Aubert⁽²⁾ cites an example. "The tragedian Rossi has bequeathed to us an unforgettable impression. At the moment of killing Desdemona, he stood at the front of the stage, face distorted, and sent forth a

(1) Mitchell, Roy. "Creative Theater" - New York 1929, p. 161 ff

(2) Aubert, Charles. "Art of Pantomime" - Holt 1927, p. 112

prolonged moan, weak at first but growing in strength until it reached a fearful kind of a roar--then he rushed to kill Dedemona." We have a parallel situation in the Passion Play, given by the Freiburg players, in the action of Judas. In the dimness of the deserted court yard he crouches furtively beside the well, looks down into the water, sees the ghostly reflection of his own treacherous face; beats his breast in misery; throws a water bottle at the reflection; draws back with a low moan which increases into the wild shout of a lunatic as he dashes out, amid lightning flashes and thunder roar, swinging the rope by which he hangs himself.

Skilled actors often break or close a dramatic situation with such sighs, groans, laughs which are more eloquent than words. Savor enriches and identifies movement; it often supplies the deficiencies of speech; and is the heart of the drama proper. In such plays as O'Neil's "Emperor Jones" pantomimic action is the core of the play. In Moody's "Græat Divide", in Galsworthy's "Justice", in Shakespeare's "Hamlet" and numbers of other plays of distinction the pantomimic element plays a most important part in the revelation of emotion and of plot, creating a sense of suspense and completeness.

CHAPTER III

PANTOMIME DEFINED AS DRAMA

Having considered the pantomime as the oldest of arts; and as an exclusive, creative art of motion, with its contribution to the spoken drama; we now study the pantomime as a drama within itself.

Absolute criticism does not allow the unqualified statement that pantomime is drama. But Aesthetic criticism admits the statement and enlarges upon the possibilities. These possibilities have been made more concrete through the so-called new movement in the theater.

This NEW MOVEMENT of the theater gives promise of an art which will be less restricted and more beautiful than before. It is recognized as an experiment and as growing out of the general desire to expand on all sides, to live more fully, and to express this desire more freely. Cheney⁽¹⁾ explains, "The breaking down of the old theory has come in two ways; first through an attempt to reach back to an art which is typically theatric and at the same time purely aesthetic; and the second, through an attempt to develop the existing drama to a form more typically dramatic, and at the same time indirectly intellectual and social.....A third movement is an attempt to relate all arts more perfectly in the theatre and to invent a stagecraft which would serve to mount beautifully a play of either type."

Thus the first development is an art that is visual and decorative and appeals to the outward senses. This AESTHETIC DRAMA is conventional,

(1) Cheney, Sheldon. "New Movement in Theater", p. 15 ff

imaginative, impressionistic rather than realistic. It reveals the realm of imagination, creates a sustained mood and affords perfect harmony of action, setting, and music.

The second development is called the thought drama or the PSYCHOLOGIC DRAMA, and it is more typically the dramatic art of the theater, and appeals by a more subtle development of a story of human souls.

Cheney continues to describe the Aesthetic drama. A change of emphasis in the form of the Aesthetic drama has developed in a modern way the Marionette drama, the Mimo drama, the Dance drama, and added splendor to pageantry (though this is not strictly of the theater). The mimodrama is more promising than the Marionettes but Cheney pleads for suspended judgment in regard to the Marionette theater.

These movements have grown out of a background of stiff drabness in the theater where there was no longer sincerity, beauty or thought. Ibsen, and later, Shaw and Galsworthy were in the vanguard of this dramatic awakening and brought a measure of these art elements back to the drama. From Ibsen, "Truth at all hazards"; from Shaw and Galsworthy a touch of beauty and added intellectual and social meaning. Symbolic themes of Maeterlinck; sincerity of treatment of theme and thought in such plays as "Mary Magdalene" by Hebbel, and "The Servant in the House" by Kennedy, followed. But realism quickly ran into naturalism in such plays as Strindberg's, "The Father" and O'Neil's, "Hairy Ape". The revolt was against this realism and for more artistic elements,

imaginative, spontaneous, and free. It is the
basis of imagination, which is the source of all
knowledge of nature, history, and art.
The modern movement is not the same as the
romantic movement, and it is not a reaction against the
classical, but a new synthesis of the best of
both.

There is a certain amount of truth in the statement that
the modern movement is the result of the reaction against the
classical, but it is not a simple reaction. It is a
reaction against the classical, but it is also a reaction
against the romantic. It is a reaction against the
classical, but it is also a reaction against the romantic.
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against the romantic. It is a reaction against the
classical, but it is also a reaction against the romantic.
The modern movement is not a reaction against the
classical, but it is a reaction against the romantic.

especially in setting; for beauty of design, simplicity, suggestiveness; and for the ideal beauty of symbols.

This revolt is led by Gordon Craig, Max Reinhardt, and Leon Bakst. And it is out of their dreams that the art of the mimo drama has been restored with new beauty and significance. Cheney⁽¹⁾ believes that neither Craig, the original creator and deep thinker, nor Reinhardt, with his ruthless cutting and piecing of plays for theatrical effect, is considered the "perfect artist of the theater.....the need is of one complementing the other, the bold thinker and the bold practitioner."

Though Cheney makes a fine distinction between the psychologic and the aesthetic drama, Reinhardt successfully combines the subtle development of a story of human souls of the psychologic drama with the aesthetic appeal of outward charm of movement, light, color and music, in his tremendous production of the mimo drama "The Miracle".

In CONSTRUCTION AND PRODUCTION the Mimo drama requires much the same technique and even greater skill than the spoken drama. Even in the pure pantomime of the primitive races the steps of correct CONSTRUCTION, as applied to writing a one act play, are clearly recognized. In "The Battle of the Corn"⁽²⁾ which is designed to win the favor of the gods for protection of crops, the setting is a field of maize; in the background is the totem pole painted with the symbols of the tribe. Appear angry demons, Hail, Storm, Draught, which rush in, trample and destroy a portion of the grain. The Owners come hastily to rescue the grain; attack the demons; wrestle with them

(1) Cheney, Sheldon. "New Movement in Theater", p. 15 ff

(2) Bellinger. "Short History of Drama" - Holt 1927, p. 5

until the struggle becomes a pitched battle. A wounded demon falls, yelling in pain; the defenders spring forward with renewed energy. A mortal falls. The demons dance for joy. As the triumph of the demons seems sure, a new champion arrives and the tide is turned for the mortals. Weary men gather strength for fresh onslaught; the evil forces are routed and the grain is saved.

This pantomime, like the drama, has a story to tell, a story with unity; a plot with conflicts growing to a climax; it has contrast in characterization; it has suspense in the conflict and in the method of gaining the desired end; and it has a unity of mood.

The content of pantomime may be comic or tragic. Citing early pantomimes as examples, we find that Malay Peninsular play, "The Punishment of a Coquette"⁽¹⁾ where a young girl dressed in gala feathers and flowers teases her lover, lures him, but refuses to marry him; a second and a third victim is lured and banished. The first returns to plead; is banished. Then the three youths reappear with three other maidens, they, in turn tease and banish the flirt, and she does the pleading; is humiliated by being deserted. Finally the first youth returns and seeing her crying, offers to make her his second wife.

A tragic situation worked out in elaborate pantomime is that of a Sumatra Warrior⁽²⁾ who, weary, has stopped to rest at the edge of the forest, and is picking a thorn out of his foot. He keeps a sharp lookout. But an enemy (supposedly) creeps up from behind; attacks. In the fight the enemy wounds the warrior, cuts his head off; but as

(1) Bellinger. "Short History of Drama" - Holt 1927, p. 3

(2) Ibid. " " " " " " " 5

until the strength returns to his old state.
The patient is kept in bed, and the diet is
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he holds it up in glee, discovers that he has killed his brother.

There is a lengthy portrayal of grief.

Time elements in the construction of pantomime differ from those in the spoken drama. The period of time covered by the story may be long or short but it must be portrayed in short episodes. It is best to shun lengthy portrayal; to select only salient actions which can be revealed in a moment of time and be immediately and correctly understood, so that it would be impossible to give to it another meaning. Professor Bates says "It is possible....to say a great deal in a very short space of time. A tableau is rarely shown to an audience for more than one or two minutes. If each successive one is prepared and falls instantly into position, twenty minutes of tableaux will accomplish historically the lapse of centuries and the rise and fall of great movements; or the infinite detail of a complex scheme of life, or education. The number and completeness of tableaux in the Yale Pageant is witness to this". What is true of the tableau may be applied to the pantomime. The martyrdom of Nathan Hale is cited as an example. Across an empty campground straggles a small group of women and children; a thin line of red-coated soldiers follows. A cloud of smoke from the South cast a shadow of gloom and tragedy. In the distance, a grave, and the smiting reverberations of muffled drums which grew more intense as the drummers appeared followed by a rude cart dragged by unkempt soldiers. Behind these a hangman, a mulatto bearing a ladder and a rope about his neck. Then came Provost Marshall Cunningham, drunken,

ferocious, and of such notorious infamy that the bystanders fell back from him. Then - Hale - his hands tied behind him, walked with measured tread, so boyish, with flushed cheeks, fair hair, looking straight ahead he moved to his fate. He did not hear the half-stifled cry of women. A few more straggling soldiers, and then followed the gallant figure of Captain Montresor who alone had befriended the young Continental Captain. The crowd disappeared in straggling groups; drums grew fainter and died away into terrifying silence....The tolling of a bell announced that the tragedy was completed. In the modern productions of the mimodramas of "Sumurun" and "The Miracle" the entertainment consumes an evening in the portrayal; the time covered by the story in the Miracle is seven years, but each episode is short, salient, vibrating with the dramatic intensity of action, and of feeling, and holding immense audiences spell-bound, - a marvelous creation of thought and beauty.

THE PRODUCING TECHNIQUE of the mimo drama is the same as that of the spoken drama. Dolman⁽¹⁾ and other authorities, emphasize the fact that there should be no movement without purpose in play production. The rule is necessary for production of pantomime. There are six major TYPES OF MOVEMENT which are purposeful. The movement for delineation of character reveals the state of mind of the character; the movement for emphasis, or pointing up important lines belongs to the spoken drama. Movement for attention may be toward the center stage, or apart from the crowd. Movement for suspense or anticipation foreshadows dramatic

(1) Dolman, John. "Play Production" - London 1928

action, or entrance of important character. Movement for relief is necessary when emotion is sustained for a long period. Movement for pictorial effect, says Crawford,⁽¹⁾ requires a harmonious relation to the unity of the whole group, considering also the form and line.

STAGE GROUPING is of equal importance. Professor Bates⁽²⁾ gives clear suggestive means for grouping which are significant. "Grouping is the placing of actors on the stage in proper relation to each other and to their background. It is a series of changes from initial stations of the actors to their successive later ones, so devised that every grouping is significant in regard to action and beautiful to the eye. The principles of design and composition hold, with the three dimensions of width, depth, and height, and the fourth dimension introduced by movement."

THERE ARE FIVE STANDARD LAWS OF GROUPING, according to Ruskin. The law of principality places the most important person or group into relief for the purpose of receiving the most attention, and as a pivot of all action. The law of repetition requires the use of the same set of persons or similar use of person after person, with the same costume design, same methods of entrance, and same recurring gestures. The law of continuity demands growth or progression of movement, and every grouping or placing of the actors brings them nearer the climax. The law of curvature is used in dancing groups, in symbolic movements and scenes of great emotion employing a large cast. Center figures, as in a milling crowd, move more slowly, and the outer figures move

(1) Beegle & Crawford. "Community Drama" - Yale 1916

(2) Bates, Esther Willard. "Art of Producing Pageants" - Boston 1925, p. 146

faster. Conversely, the tangential departure where figures cleave to the center of the stage, the figures go outwardly from the circling group instead of huddling at the center. The law of radiation is used when figures sweep inward, close the circle and sweep outward, as in a mob scene. The law of contrast varies the number, position and color of the grouping, in a moderate manner. Strong contrast mars the original purpose of design.

Professor Bates,⁽¹⁾ from whom I am quoting freely, gives further sources of suggestions for pictorial and technically correct production which are applicable to pantomime. A feeling for focus, symmetry and balance in grouping and an imagination that can play upon possibilities suggested by frieze movements and tableaux, will rescue the most trite and scant material and mould it into a production of graceful beauty.

Focus is the visual center of the stage, normally a little in front of exact center; it is felt rather than explicitly indicated, and is the pivot of action. Symmetry is the exact duplication of grouping on both sides of the stage. It adds unity, order and dignity. Scenes of grandure require symmetry. Balance is accomplished by broken symmetry, which though changing relatively, keeps the value evened up on either side.

Frieze movements and tableaux are especially helpful to the mimo drama. A frieze is a portion of the background of the drama, a decorative horizontal band of figures either stationary or moving. The figures are of the same height and build, dressed in similar costume. They pass in quiet pantomime across the back of the stage, or they may be placed in

(1) Bates. "Art of Producing Pageants" - Baker 1925, p. 146 ff

tableau form and pantomime the mood of the production. They may be symbolic groups, or form a procession accompanied by music and chanting.

The tableau, like the frieze may be a part of the background, "an immovable set of god-like personages looking down upon the foreground, against which are thrown in action other personages, suffering, imploring or striving against these brooding Powers." Grouping in the pyramidal form used by the Italians gives opportunity for centering the main personage, the highest light, most intense color or the most significant symbol.

Grouping of subordinate units is important to assure artistic effect, even in mob scenes, and calls for most orderly detail of arrangement. Aubert⁽¹⁾ calls attention to the mistake often made in grouping tall people at the back of the stage regardless of the background. If the background portrays a scene which recedes into the distance small, not tall people should be placed against it in order to preserve the unity of perspective.

There are two types of grouping⁽²⁾ scenes whose methods of composition vary. In certain scenes the important elements are two or more characters to whom the groups are subsidiary; in others the events represented are of greater importance than the characters. As an example, General George Washington receiving the sword from Lord Cornwallis in token of the latter's surrender. Here the characters are of major importance; they should stand near the audience, General Washington almost center front facing about three-quarters front. This type is called "static" because

(1) Aubert, Charles . "Art of Pantomime" - Holt 1927, p. 200 ff

(2) Crawford & Beegle. "Community Drama" - Yale 1916, p. 133 ff

the climatic moment is a static moment. The other type of grouping is that of movement, and is called "kinetic". An example is that of the battle between the two forces. This movement is much harder to group, requires every detail pre-arranged, leaving nothing to chance. Line and mass and weight of grouping tell the story of the victorious army and the struggling, thin lined story of the defeated army whose general and staff have their backs to the audience. Minute care as to the selection and unity of elements is necessary to emphasize the climatic interest.

The FUNCTION OF MUSIC in the mimo drama is to take the place of spoken words, and to create atmosphere. Aubert discusses the question, Should a "Leit-motif" be employed? And concludes that it is good to have character emphasized by the right instrument; the flute for a maiden; cello for the lover; bassoon for the father; clarinet for the funny man, etc. But care must be taken not to over emphasize the motif, and judgment must be used as to when to refrain from it entirely, as when a butler sets a table (unless the scene is intended to be comic). Bars of music must be measured accurately to fit the action, and kept subordinate to the action. Organ or orchestra are more adequately expressive than piano alone. The gracious expressive silence of the pantomime is perfected by the appropriate accompaniment of music.

The above quotations and suggestions are from authorities on the construction and production of plays, pageants, and pantomimes. These principles are richly illustrated in the mimodrama "The Miracle" as produced by Reinhardt.

The story is that of a young nun who heard the call of the carnal Piper, left her holy mantle at the foot of the statue of the Madonna, and followed him through love, through degradation, through sorrow to the shadow of death and is called back to the cloister through the divine spirit of the Madonna who has, in love and humility, stepped from her pedestal, and for seven years performed the tasks of the fugitive nun. She suffered with the nun the shame and sacrifice but restored the girl to her holy tasks and to the miracle of consecration.

The major conflict is that of the unholy against the holy in the heart of the nun. The contrast of character is between the nun and the Madonna. The feeling tone is that of inevitable sorrow and is emphasized by the death melody of the piper.

The first scene is in the mystical dimness of the Cathedral. The luster of its thousand candles is reflected in vessels of gold. Our ear is filled with music and song and the sound of the thundering organ. (Detail for atmosphere of beauty and strength.) The Nun humbly receives the keys from the old Sacristan sister and goes about her duties of unlocking the cathedral doors. (Movements show state of character.) As the doors open the crowd of rich and poor, and sick throng to the statue of the Madonna. A lame Piper is placed on a litter at the front (position for attention). A mumble of prayers and pleadings; the rising of a vapor about the feet of the Madonna; a silence; tension; and then the Piper begins to move, to rise to his feet, and staggers to the foot of the statue. A cry of triumph from the crowd breaks the tension,

and the organ emphasizes the relief (movements for suspense and relief).

The Piper attracts little children, and as they play with him the Nun is drawn into the games, and under his spell dances and forgets her duties (another movement to reveal character). As punishment, the surprised Abbess makes her stay alone all night in prayer at the feet of the Madonna. The insistent knocking on the doors of the Cathedral - or her heart - distracts her prayers, and sends her fluttering like a bird to and from against the doors, longing for her freedom (delineation of character). She goes to the Madonna, pleads for her freedom, (contrast of calm response with nervous intensity). She tries to open the doors; knows that the Madonna is holding them closed by her will. She pleads, threatens; finally points in desperation to the child in the arms of the Madonna; pleads for herself. And then, wild with unknown impulses, she snatches the child from the arms of the Madonna. Lightning, thunder, darkness and the child disappears (suspense, surprise), but the Cathedral doors open. The Piper and the Knight enter; plead with the Nun to fly with them. She slowly takes off her veil, her mantle and, with the keys, lays them tenderly at the feet of the Madonna, (splendid illustrative action). The Knight puts his own blue mantle about her, embraces her; they flee. The mantle drops near the Madonna; the Piper cringes, in awe, as he snatches the mantle and follows, (movement of fear, delineation of Piper's character). The Madonna slowly comes to life (pure pantomimic grace of movement); removes her own robe and crown, dons the discarded clothes of the Nun;

opens the cathedral doors; rings the morning bell; and kneels in prayer before the pedestal where she was wont to stand (delineation of character).

The Nuns enter for prayer. Their consternation and surprise at the discovery of the missing statue, and their attack upon the kneeling figure which they suppose is the disgraced nun, send them toward her in rage and away from her in awe, as she seems to rise above them (demonstrating the law of curvature and radiation).

In the third scene the captured Nun appears sitting at the great banquet table of the Count of the Castle. She is clad in gorgeous garments, but her face is pale and her eyes seem to watch things unseen by the loud drunken company around her, (contrast of character, and grouping for principality). The Piper is leading in a band of strange looking musicians. The banqueters begin to dance, at first stiffly and then more and more excited by the Piper's fiddle, the dance grows quicker and wilder until the scene becomes an orgy. The unfortunate Nun sits motionless. The Piper plays a tune in her ear, and suddenly there appears before her eyes a vision - a long procession of Nuns seem to pass slowly through the hall, accompanied by the low sound of distant bells (almost a frieze movement employing repetition of person after person in same costume and attitude).

In all scenes the law of continuity is held. Even in the detailed movements, such as the dance, it is followed. In the first scene, the dance is that of little children, free and innocent; the next one is the

dance of happiness of young love; the third is the dance of strange misshapen beings; another, the dance of the scarecrows; then follows the dance of the torchbearers of the mob; the dance of Death; and at last the dance triumphant - the lifting up of the Madonna by the nuns as they circle around in joy. Heavenly voices rise higher and higher until at length one predominating voice proclaims pardon and redemption. These dances interpret the spirit of the young Nun who, at first free and innocent, step by step reached the depths of degradation, and then rose to the height of redemption.

The continuity of conflict is so skillfully and subtly wrought out that it is clearly felt in each episode. The increasing strength of worldly power and wisdom is at the same time the increasing degradation of the spiritual power in the heart of the Nun, until she ceases to struggle, and is ready to join the procession of the Shadows of the Dead. Out of this depth she reaches up lame hands of pity for forgiveness, and is brought back to the source of healing and saving light. As the Madonna healed the broken body of the Piper in the beginning of the drama, so she heals the soul of the girl at the end of the play, and the unity of the Miracle is completed.

In SUMMING UP this first section, we have defined Pantomime as the oldest of the arts, and traced its history briefly from creative origin through simple primitive stages, into the more elaborate pantomimes of the East and West.

We defined Pantomime as a drama within itself, which has been

perfected through the new movement of the theater which gave it the form of "mimo-drama". The construction and the production of Pantomime is compared with that of the drama, and the production of the "Miracle" is analyzed to prove the claim that pantomime may be a drama within itself.

SECTION II - PANTOMIME IN WORSHIP CEREMONIES

CHAPTER I

RELIGIOUS PANTOMIME - A DURABLE DRAMA

In order that we may more fully appreciate the use of pantomime in worship let us consider briefly some elements which are more or less basis to the nature of religion. When we enter this question we find ourselves surrounded with many varying views on the part of scholars as to what would constitute critical appraisals of religious consciousness.

Hegel⁽¹⁾ declares that the secret of primitive religion is to be found in magic. Lang gives large place to primitive beliefs in ghosts and petty spirits. Jevons would find the primitive form in totemism. Frazer would agree with Hegel, only that he would not call magic a first stage primitive religion but would let it rest as magic, later marking a certain transition when magic became religion. Comte would see in the beginnings a sort of mixture of totemism and fetichism, saying that primitive religious consciousness is that in which man conceives all external bodies as animated by a life analagous to his own. Crawley seems to think that religion "came alive" with Man's observation of an reflection on the processes of organic life. He looks upon religion as a basic and vital instinct. In searching for a word which would comprehend the idea of magic and religion, he finds the nearest to be in Greek and Latin terms meaning "Sacred". "Here magic is no longer

(1) Britanica - Vol. 23-24 - Edition 1911, p. 62 - Subject Religion

divorced from religion, since the sacred will now be found coextensive with the magico-religious mass out of which religion and magic slowly take separate shape as society comes more and more to contrast legitimate modes of dealing with the sacred." William Wundt recurs to the primitive conceptions of soul as source material for all subsequent development. He very wisely concludes that the origin of religion cannot be determined archeologically or historically but must be sought conjecturally through psychology.

If, in the light of the very wide spread varieties of opinion regarding the historical beginning of religion, we find ourselves drawn more and more to the position of Wundt that modern psychology must largely reconstruct the beginnings, it seems to me we have reached a vantage point which may prove highly productive for pantomime. Shadows, dreams of friends who have passed from this life, hallucinations, etc., are terms well known to those who are engaged in finding the soul idea in primitive man. As man moved and swayed and ran and leaped, what vivid impressions of life-likeness must have come to men as they evaluated their shadows as "other selves". As they dreamed of their departed, it was largely the demeanor of look and motion that convinced them that their friends were living still in some soul state. Here and there as a few rare persons were considered to have familiar spirits the abnormal psychology involved in hallucinations afforded them with positive revelations of the soul. "The⁽¹⁾ inwardness of savage religion - the meaning it has for those who practice it - constitutes its essence and

(1) Britanica. Vol. 23-24. 1911 Edition, p. 62 ff

meaning likewise for him who after all is man and a brother and not one who stands really outside."

The source occasions which are studied to determine primitive religious origins are the crises of their life, birth, marriage, death, peril of enemies, famine, pestilence. Such intellectual life as exists consists for the most part of crude picture-thinking which is the direct unreflective product of emotions connected with the above mentioned crises. These were his own interests but they underlie the beginnings of religious as well as other customs. Coe⁽¹⁾ says, "Basal to all man do is instinct action.....action is definitely adjusted before ideas become definite." At first, the action to meet these crises is instinctive, later action is colored by or is adjusted by circumstances which require plan and thought, which resolves itself into definite form of rituals and codes.

The characteristic responses to these occasions are found in sacrifice, prayer rituals, and moral codes evolved as defense mechanisms. Each tribe or clan has formal ceremonies connected with the supply of food. Typical of such ceremonies are the mimetic dances representing the animal or plant from which the food is obtained. War dance ceremonies are an attempted manipulation of forces upon which victory is supposed to depend. There are rites connected with marriage, birth, and broadly, with sex, which is prominent in religion, even up to highly developed forms. Montgomery⁽²⁾ adds, "Assuredly the savage impresses us as essentially very religious creature in so far as his ceremonial

(1) Coe, George Albert. "Psychology of Religion" - Chicago 1916, p. 78

(2) Montgomery, James. "Religions of Past and Present" - Lippincott 1918, p. 18

obligations toward the beings of the supernatural world are concerned. The great play of fancy in such ceremonies which brings into life symbolisms in art, music and dancing, overshadows the crudities of superstition and acts which would be considered profane and obscene in civilized communities."

Jevons⁽¹⁾ in commenting on prayers of the early man, believes, "the statement that savage prayer is unethical may be correct in the sense that pardon for moral sins is not sought; it is incorrect if understood to mean that the savage does not pray to do the things which his morality makes it incumbent on him to do, to fight successfully," etc. He also offers thanks to his gods in such curt language as, "Here, Tari, I have brought you something to eat," or giving a sacrifice thank offering, "Taste, O Goddess, the first fruits which have been reaped." Thus in Tana, New Hebrides, "Compassionate Father, here is some food for you; eat it and be kind to us on account of it." The Basutos say; "Thank you gods, give us bread to-morrow also," and from the wives of the warriors of Kei Islands, after they have departed, "O lord sun, moon, let bullets rebound from our husbands just as raindrops rebound from these stones smeared with oil."

From the beginning there have been sacrificial rites to bribe the god or purchase his favor. At Saa, Solomon Islands, yams are offered, with loud cries, "This is yours to eat." On the Niger the formula is; "I thank god for being permitted to eat the new yam." At seed time and harvest, first fruit ceremonials are traced through Europe, East Indies, and the eastern countries.

(1) Jevons, Frank Byron. "Introduction to Comparative Religions"- MacMillan 1900
p. 181 ff

In lowest races morality is not deliberate purposive action, it is by means of a taboo which is an automatic punishment for breaches of custom. Merely to come in contact with a forbidden thing is to become taboo yourself. The unending list of taboos is quite complicated and would form the basis of an entire thesis.

In ethnical religions, Jevons believes, "religion appears as ancillary to morality and.....the love of man is for his fellowman and usually for himself.....Christianity alone makes love of God to be the true basis and the only end of society.....It holds that the unifying bond of every soociety is found in worship, and it recognizes that the individual is restricted by existing society even where that society is based upon a common worship.

Worship in terms of Ethnical religions and in Christian religion, as well as in the primitive religions is enriched and made significant through rites and ceremonies. The pantomimic element is the heart of these demonstrations of things sacred. Craig⁽¹⁾ says, "I lean toward a drama of silence just because I long for and believe in a durable drama. I believe the most durable drama will be one of silence. To be more durable than the Shakespearean drama, it is likely that it would have to be religious. Religious drama lives perhaps because of the religions themselves, but also because of the vitality and the nobility of the works." The qualities which will make religious pantomime durable are basic.

It is durable because it is religious. It is durable because it is a universal language, expressing with rapidity the movements of the soul;

(1) Craig, Gordon. "The Theater Advancing" - Little-Brown 1920, p. 11 f

the language of all nations of all ages and occasions, it addresses itself to universal human experience. This universal language grew out of the urge to express the basic emotions of life; and its revelation may be artistic. The test of durability of any art may be applied to pantomime. Ruskin⁽¹⁾ says. "Thoroughly perfect art proceeds from the heart and its noble emotions, is colored by the intellect, executed by the hand." Pantomime is imaginative, emotionalized, proceeding from the heart; colored by desire and experience; and art grows out of basic emotions; and is revealed by mystical, suggestive movements. Therefore we claim that religious pantomime is as durable as the basic source from which it springs; and as durable as the technique which makes it drama; and as durable as the arts which embellish its production.

(1) Ruskin, John. "Mind and Art"

CHAPTER II

PANTOMIMES IN WORSHIP BASED ON SYMPATHETIC MAGIC

The purpose of this and following chapters of this section is to show how pantomime has been used as a colorful symbolic vehicle for the expression of worship by people of different race and age.

EARLY PANTOMIMES BASED ON SYMPATHETIC MAGIC reinforced by religion are in the form of magical dances. Harrison⁽¹⁾ says the savage does not bow down to a god and ask for strength to outwit the bear, but rehearses before him the bear hunt. They will represent a battle after it is fought, in a commemorative dance, exhibiting the emotion felt about the battle, which they desire to relive. In the dance before the battle the purpose is magical. They keenly desire success; the desire cannot complete itself at that moment in battle; it accumulates, and finally nerves and muscles can bear it no longer and break out in mimetic anticipatory action. Huical Indians, fearing a draught, make a clay disk, paint the face of father sun and fields of wheat, arrows in the center on one side, and on the other side mounds of earth, birds, scorpions and lines representing rain, this disk is placed with dance and ceremony upon the altar.

PANTOMIMES TO PREVENT ILLNESS OR TO HEAL SICKNESS⁽²⁾ were often elaborate. The ancient Hindus had a ceremony based on imitative magic for healing jaundice. The priest recites this spell, "Up to the sun shall go thy heartache and thy jaundice. In the color of the red bull do

(1) Harrison, Jane. "Ancient Art and Ritual" - New York 1913, p. 30 ff

(2) Frazer, J. George. "Golden Bough" - New York 1930, - p. 15 f

we envelope thee. We envelope thee in red tints unto long life..... into parrots, into thrush, do we put thy jaundice." While he uttered these words the priest....gave him water to sip which was mixed with the hair of a red bull; he poured water over the animal's back and made the man drink it; he seated the man on red skin and tied a piece of it to him; then to get rid of the yellow color, he daubed his face with yellow porridge, set him on a bed; tied three yellow birds with a yellow string to the foot of the bed; then pouring water over the patient, he washed off the yellow porridge and no doubt the jaundice....he then took some hairs of the red bull, wrapped them in a gold leaf and glued them to the patient's skin to give the final bloom of perfection.

PANTOMIMES WERE PERFORMED IN CEREMONIES FOR PROCURING FOOD AND DRINK. Henke⁽¹⁾ describes the Hakae Tree ceremony. "At a place in Central Australia, the Hakae flower ceremony is performed by men of the Bulthara class. In the center of a depression, an oval spot, by the side of an ancient Hakae tree, is a small projecting and much worn rock. This stone is supposed to represent a mass of Hakae flowers.....Before the ceremony commences the pit is carefully swept clean by an old man who then strokes the stone with his hands. When this has been done the men sit around the stone, and a considerable time is spent in singing chants, the burden of which is a reiterated invitation to the tree to flower much and to the blossoms to be full of honey. The old man asked one young one to open a vein in his right arm, which he does, and allows the blood to sprinkle freely over the stone, while the other men continue the singing. The blood flows until the stone is completely covered. The flowing blood being supposed to represent the preparation of Abmoara, that is the drink which is made by steeping the flowers in water, this being a favorite beverage of the natives. As soon as the stone is covered with blood, the ceremony is complete."

The determining impulse in this ceremony is food; the movements are not random, but designed to represent actual situation in the life of the natives. The movements are expressions of attitudes, as when the old man strokes the rock. The rock is a sacred churinga and it is not

(1) Henke, Goodrich. "Psychology of Ritualism" - Chicago 1910, p. 5 ff

surprising that emotion should appear when it is handled. The chanting shows that they speak to the tree itself, making definite petition.

Decorations and movement accompany all.

Harrison⁽¹⁾ describes the ceremony for increasing the production of the Emu bird, on whose eggs and fat the natives depend for food. The Australian paints the figure of the Emu on the sand in his own blood; he and the tribe dress in emu feathers and dance and chant. One of the tribe dressed as the bird, stares about in the stupid fashion of the bird as their petition in song and dance is pantomimed.

Frazer⁽²⁾ gives a vivid description of the ceremony of the Wichitty Grub. Among the Arunta men of Australia, of the wichitty grub totem, the ceremony is for multiplying the grub for food. One of the ceremonies is a pantomime representing the fully developed insect in the act of emerging from the chrysalis. A long narrow structure of branches is set up to imitate the chrysalis case. In this structure a number of men sit and sing of the creature in the various stages of development. Then they shuffle out of the case in a squatting posture, as they sing of the insect emerging from the case. This is supposed to multiply the number of grubs.

THERE ARE PANTOMIMES FOR PROTECTION OF HOME CROPS, etc., supposed to annul an evil omen. In Madagascar⁽³⁾ every man's fortune depends upon the day and hour in which he was born. If born on the first day of the second month, his house will be burnt down when he becomes of age. To take time by the forelock and avoid the catastrophe the friends of the infant will set up a shed in the field and burn it down. If the ceremony is to be really effective, the mother and child should be placed in the shed, and plucked as brands from the burning hut just before it is too late. This mimicry is substituting a mock calamity for a real one.

FOR THE PROTECTION OF CHILDREN,⁽⁴⁾ another calamity is forestalled by mimicry. A young girl whose fate is given, sees her children, as yet unborn, descend before her in sorrow to the grave. She can forestall this fate by killing a grasshopper; she wraps it in a shroud, mourns over it as Rachel over her children, refusing to be comforted. She takes dozens of grasshoppers, pulls a few legs and wings off of them, surrounds the shrouded grasshopper with the buzzing singing insects. This buzz and tortured movement represents the shrieks and tortures of the mourners at the funeral. After burying the deceased grasshopper, she leaves the rest to continue their mourning; and having bound up her dishevelled hair she retires from the grave with step and carriage of a person plunged in grief. Thenceforth she looks cheerfully forward to having her children survive her.

(1) Harrison, Jane. "Ancient Art and Ritual" - New York 1913, p. 64

(2) Frazer, J. George. "Golden Bough" - New York 1930, p. 17

(3) Ibid " " " " " p. 37 f

(4) Ibid " " " " " p. 37

TO PROMOTE THE FERTILITY OF THE FIELDS, it is a custom of Europe, for a stranger to be bound by the last of the reapers, with corn ropes and wrapped in sheaves and, being considered the embodiment of the Corn Spirit, is killed, in mimicry, with agricultural implements and thrown in the water. This is supposed to fertilize the field.

From these few examples we see how large a part the art of mimicry had in the life of the early primitive. On the principle that like produces like, many things were done in the deliberate imitation of the results which he sought to attain or avoid. If these pantomimes were not done in the name of religion, strictly speaking, then in the name of "things sacred", as Crawley expresses the term. More elaborate pantomimes are developed from ceremonies connected with Vegetation myths.

CHAPTER III

PANTOMIME IN WORSHIP BASED UPON VEGETATION MYTHS

The very earliest mention of the spirit of vegetation or the tree spirit concerns the King of the Wood at Nemi whose worshippers endowed him with the power of making trees to bear fruit, crops to grow, etc. He held his office until a stronger should slay him. His defeat at the hands of another proved that his strength was beginning to fail, and his divine life should be housed in a stronger personality. Human representatives of the tree-spirit are centered in ceremonies especially typical in Northern Europe, and traces are found today in festivals of the rural peasantry.

IN LOWER BAVARIA⁽¹⁾ the Whitsuntide representative of the tree spirit was clad from top to toe in leaves and flowers. On his head he wore a high pointed cap, the ends of which rested on his shoulders, only two holes being left in it for his eyes. The cap was covered with water-flowers and surmounted with a nosegay of peonies. The sleeves of the coat were also made of water plants, and the rest of his body encased in hazel and alder leaves. On each side of him marched a boy holding up his arms. These boys carried drawn swords, and so did most of the others who joined in the procession. They stopped at every house where they hoped to receive a present, and the people in hiding, soused the leaf-clad boy with water. All rejoiced when he was well drenched. Finally he waded in the brook and one of the boys standing on the bridge pretended to cut off his head.

In numerous other mimic executions this slaying the tree-vegetation spirit is recognized. If the old is slain, the new will come forth with vigor in the spring. The May King, the Grass King, Jack-in-the-Green are a few of the personal representatives of this spirit. The killing of the god, that is, his human incarnation, is merely a necessary step to his revival or resurrection in a better form.

(1) Frazer, J. George. "Golden Bough" - New York 1930, p. 297

The ceremonies⁽¹⁾ of Carrying out Death and Bringing in Summer are further examples of pantomimic worship. IN BOHEMIA the ceremony is plainly enacted. The effigy of Death is drowned by being thrown into the water at sunset; then the girls go into the wood and cut down a tree with a green crown, hang a doll dressed as a woman on it, deck the whole with green, red, white ribbons, and march in procession with their Summer, collecting gifts and singing: "We have carried Death out, we are bringing dear Summer back, the Summer and the May and all the flowers gay."

In some parts of Lusatia when this procession is over, the girls go into the house of the leading girl, and partake of a special feast. In Leipsic, a straw effigy of Death is shown to young wives to make them fruitful. It is a Frankish custom, at mid Lent season to have an image of Death made of straw, fastened to a pole, carried through the streets. In villages of Germany the effigy is taken into a field, the people dance about it with loud shouts and screams, suddenly rush at it, tear it in shreds, and set fire to it. As the fire burns they dance merrily about it rejoicing at the victory won by Spring. In Bohemia, the figure is made out of a cross, a head and mask stuck on the top; on the fifth Sunday in Lent, the boys throw it into the water. In Austrian villages on the Saturday before Dead Sunday, the effigy is made of old clothes, Sunday, it is beaten with sticks and scattered about the field. In the battle between Winter and Summer, the actors dress to represent each side, and the actors of Spring win the battle. The victory, so realistically won, is celebrated by a feast. All through Bavaria this mimic conflict was enacted during Lent. Today these ceremonies are mere dramatic performances in Europe, but with the Esquimaux of North America they are kept up as a magical ceremony.

The Russian⁽²⁾ funeral ceremonies are celebrated under names of mythical figures. Kostrubonko's funeral is celebrated at Easter tide. He is the diety of spring. A circle is formed of singers who move slowly around a girl who lies on the ground as if dead, and they sing: "Dead dead is our Kostrubonko. Dead, dead is our loved one." Until the girl jumps up and then the chorus sing joyfully, "Come to life, come to life has Kostrubonko. Come to life, come to life has our dear one." Here too death is considered as a necessary preliminary to revival. This ceremony is often enacted, not in spring but mid summer when the turning point of the year begins. The decay of summer might well be chosen as a fit moment for resorting to magic rites to ensure the revival of vegetation.

IN INDIA the marriage of the gods Siva and Parvati is carried out in detail, their effigies being placed on top of a mound of flowers and branches. This marriage in the spring corresponds to the marriage of vernal spirits represented by the king and queen of May. This ceremony is called Rali Ka mele.

(1) Frazer, J. George. "Golden Bough" - New York 1930, p. 311

(2) Ibid " " " " " p. 317

We see that primitive man believed that in order to ensure the revival of nature upon which his life depended that he only needed to imitate the desired effect or result and an immediate sympathy or secret mystic influence of this sympathy enacted in a field, a forest dell, or on barren shore would be taken up and relayed to the gods that be and so pave the way for returning magical spring. "If these are a record of human endeavor, they are also a monument of fruitless ingenuity, of blighted hopes; and for all that their gay trappings, ribbons, flowers, music partake more of tragedy than of farce." These magical dramas set forth the fruitful union of the powers of fertility; the sad death of one of the divine partners, and his joyful resurrection. Thus a religious theory is blended with a magical practice.

This type of ceremony was personified more definitely in the being of a god with the WORSHIP OF ADONIS⁽¹⁾ which represented the yearly decay and revival of life, especially vegetable life. This worship was practiced by the people of Babylonia, Syria, and the Greeks borrowed it from them at least as early as the seventh century before Christ. Tammuz is the correct name of the diety. Tammuz was the lover of Ishtar who was the great mother goddess, the embodiment of fertility. Tammuz was supposed to die each year, Ishtar would follow him to the land where there was "dust on the door and bolt"; and during her absence all life was threatened with extinction. Being sprinkled with the water of life they were allowed to return to earth for a season, and then nature revived. His death was annually mourned to the shrill music of flutes. Dirges were chanted over an effigy of the dead god which was washed, dressed in a red robe, while fumes of incense rose in the air, as if to wake him from his sleep. The singers chant a sad refrain. In Greece these god personages are Aphrodite and Persephone. They differ in name all over Asia but are likely the same in origin. The same idea of promoting growth of vegetation by mimetic magic holds in these ceremonies, as the Gardens of Adonis indicate. These gardens were baskets or pots filled with earth in which seed of vegetables and flowers were sown; fostered by sun's heat they grew quickly, but withered as rapidly, and were carried out with an image of Adonis and thrown into water. Women of Sicily and Calabria, tie the stalks from these gardens together with red ribbon and the plates which contain them are placed on the sepulchre which contain the effigy of the dead Christ, just as the gardens of Adonis were placed on the tomb of Adonis.

(1) Frazer, J. George. "Golden Bough" - New York 1930, p. 325

IN EGYPT the official rites of Osiris, with elaborate mimicry, are carried out for the same purpose. The resurrection element being emphasized more plainly in dramatized form. Jane Harrison says⁽¹⁾ that Osiris is a prototype of gods who die that they may live again. His suffering, death and resurrection are enacted year by year in mystery plays. Before the festival there was a ceremony of ploughing and sowing barley, spelt and flax; the chief priests recited the ritual of "sowing the fields". In their garden of the gods the growth was of divine substance.

A companion drama to place beside that of Adonis concerns DIONYSUS, the half-barbarous deity of Thrace who found favor in the eyes of the Greeks. Though he was not considered one of the Olympians, the Greeks had a singular attraction toward him even as they were repelled by his barbarism. Moore⁽²⁾ explains; "The savage features of Dionysus worship were clearly the first thing which struck the Greeks; the raving god had raving worshippers, especially women votaries who, roaming the mountains by night, waving torches, circling in wild dance, crying aloud the name of the god, brought out a Bacchus frenzy." He continues to explain that though such leaders of Greece as Euripides, Penthus, and Minyas contested this religion, it spread like wild fire, because of its vent to free emotional elements.

This god, Dionysus, is best known as the personification of the vine, and somewhat tamed and civilized by Grecian influence, takes his place beside the diety Demeter, goddess of grain crops. Out of the dances and mummary of Dionysus the Attic drama was evolved. These celebrations, dramatic in form, magical in substance, were to ensure productivity in plant and animal life, and belong to the vegetation myth class.

The story is enacted in rites, though it varies in different states of Greece. In later years, when the Greek chorus was evolved from customs of offering thanks to gods through hymns and dances, the Dithyramb was introduced among the Dorian states and also the Cretans, who celebrated the birth and other events of the wine god Dionysus. This Dithyramb⁽³⁾ was reduced to definite form by Lesbian Arien who composed poems and invented a style of music called the goat song or tragedies; turned the wandering band of worshippers into a cyclic or standing chorus, and, dressed in goat skins they mimiced the death, burial and resurrection of the wine god.

(1) Harrison, Jane. "Ancient Art and Ritual" - New York 1931, p. 15 ff

(2) Moore. "History of Religions" - Scribner 1927 - Vol. I, p. 440

(3) Britanica. 1911 Edition - Vol. 7-8, p. 488

The second or classic period of Greek worship introduces many aesthetic features⁽¹⁾ in the pomp and ceremony of public worship. The beautiful temples, the cult statues, stately processions and sacred ritual; the brilliant worship of the great Panathenaic processions in the days of Pericles; the leading of beasts for sacrifice; carrying the sacred robe of the virgin; noble youths and beautiful maidens carrying the sacred vessels for sacrifice; the chariots, musicians, the military pomp - all beauty and color dedicated to the galaxy of kind gods, who emanate joy in worship. The Dionysus festivals stand out conspicuously in this classic period.

THE WORSHIP IN HIGHER RELIGIONS is colored by poetry and philosophy. Moore⁽²⁾ says that the philosophers Aeschylus and Sophocles revealed the unity of moral order and its righteousness; the poets uttered truths which were made more impressive by form of presentation; that games were not merely athletic feats but acts of worship to Zeus and Apollo, with imposing ceremonies; and that the Attic drama was the crown of worship of Dionysus.

Through successive stages of purification by Greek influence the vegetation myth grew into the life of the classic and higher worship of Greece, but ever kept its mimetic form of presentation.

MITHRAS, a Persian god of light, whose worship, the latest one of importance to be brought from the orient to Rome, spread throughout the empire and became the greatest antagonist of Christianity. Because of fragmentary documents we know very little of the inner life of Mythriasm. Among many attributes to the god are divinity of light, protector of truth

(1) "Religion Past and Present". Article by Walter W. Hyde - Lippincott 1918, p.

(2) Moore, George F. "History of Religions" Vol. I - New York 1927, p. 594 ff

and enemy of error; later he was a god of vegetation, light being connected with heat, and he sent prosperity to the good; he was god of the armies, and an enemy of darkness, he accompanied the souls on their way to paradise, and thus became their redeemer. Modified by contact with countries but keeping the same essential qualities, it gradually gained a firm foothold in Rome where it was emphasized and finally surpassed by the new doctrines of Christianity.

Moore⁽¹⁾ describes their places of worship. They are underground grottos reached by a flight of steps. at the opposite end was a relief representing Mithras salying the bull, and images of other dieties connected with the cult; on either side of the hall with a wide hall in the middle, was a raised platform on which the worshippers knelt; in the middle aisle were two altars. From reliefs the setting is always the same. One relief shows a child emerging from a rock, holding a triangular sword in his hand. Mithras uses this type of sword to kill the bull. There seems to be several degrees into which the candidates are initiated, each degree was designated by a symbolic or mystifying name. In the first stage the initiated was a raven, then a "hidden one", a soldier, a lion, the sun-currier, the Persian, the Pater, and the Pater Patrum who presided over all. The courage and fortitude of the candidates were put to a test. Fasting and purification preceded the rites and some reliefs show the initiates wearing masks of the raven's head or that of the lion, in Perian costume, armed as soldiers. Special ceremonies accompanied the degree. Tertullian⁽²⁾ speaks of "marking the forehead of a Miles, which

(1) Moore, George F. "History of Religions" Vol. I - New York, p. 479

(2) Britanica - 199 Edition - Vol. 17-18, p. 624

may have been the branding of a Mythric sign; honey applied to the tongue and hands of the Lion and the Persa." A sacred communion of bread and water and possibly wine, compared by Christian apologists to the Eucharist, was administered to the mystic. The ceremony was probably commemorative of the banquet of Mithras and Helios before Mithras ascension, and its effect, strength of body, wisdom, prosperity, power to resist evil, participation in the immortally enjoyed by the god himself. Besides these sacraments, the priests kept the light burning at the altar, addressed the Sun in prayer at dawn, midday and twilight; clad in proper robes he officiated at sacrificial feasts and ceremonies. There were bells, chanting of music, pouring of libations, and candle services used in adoration of different planets, and special feasts.

These are the only suggestions of the ceremonies which are broadly known, therefore definite pantomimic action cannot be accurately described, but imagination, reaching back into other barbarous rites of Eastern grottos, brings forth the action of bandaging the eyes, binding the wrists with the entrails of a fowl, jumping over ditches filled with water, an imitated murder and resurrection, and estatic dances of victory; or dwelling on the bas-reliefs which are crowded with symbolism imagination can clothe upon the ceremonies connected with the slaying of the bull whose blood will enliven the earth; the Raven leading the Sun god; the torchbearers heralding the morning, noon and night; and the springing up of plants, wheat, and the cypress tree - the tree of life; or dwelling on

the similitude of the form to Christian religion, imagination has a still more prolific basis for creating pantomimic action probable in this religion which combined the elements of primitive vegetation myths with aspirations or moral purity and hope of immortality, thereby becoming a formidable rival of Christianity.

The Britanica, and Moore and Frazer make^{an} interesting comparison of this Mithraic religion with that of the Christian religion. From these authorities we quote a few facts as a bridge between the vegetation myths and a study of pantomimes in Christian religions which will be the content of the next chapter.

Frazer⁽¹⁾ suggests that the Christian observances of Christmas festivals were directly borrowed from the Mithraic religion; the Britanica asserts that at their root lay a common Eastern origin rather than any borrowing. The rapid advance of Mithraism was due to its human qualities. A democracy which encouraged slave and master alike to partake of one sacrament, which buried both in tombs which were alike, awaiting the same resurrection; the mystic ceremonies; the sense of purification from sin, the expectation of immortality, the moral courage, watchfulness, and struggle for the higher life; the confident expectation that some day Mithras would descend to earth, kill the sacred bull, separate the good from the bad as he called them forth from their tombs; destroying the earth by fire and sending Ahriman and his spirits to the world of the unjust, and the renewed universe would enjoy eternal happiness. These concepts were so much like those of Christianity which was growing in Rome at the same time, that

(1) Frazer, J. George. "Golden Bough" - New York 1930, p. 358

each accused the other of being a diabolical travesty on their principles.

As to their festivals, according to the Julian calendar, the twenty-fifth of December was regarded as the Nativity of the Sun. The ritual of Nativity as celebrated in Egypt, and Syria, required the participants to "retire into inner shrines from which they emerged at midnight, as they issued a loud cry, 'The Virgin has brought forth. The light is waxing.' The Egyptians even represented the new born sun by a small image brought forth and exhibited to his worshipper." The Mithras likewise were identified with the worshippers of the Sun and observed the date December 25. Frazer tells us that the early church had no mention of definite day of birth of the Son of Righteousness, consequently did not celebrate Christmas. Those in Egypt finally adopted January 6, as the date and accordingly celebrated that date. The Western church adopted the December date, and finally about the year 375 A.D. the date of December 25 was celebrated by all Christians, for the purpose, Frazer says, of "transferring the devotion of the heathen from the "sun" to him who was the Son of Righteousness. But ⁽¹⁾ "depending largely for its eminence upon the Roman Society, having a mythical rather than a personal character, and by excluding women from its worship, it fell before the assaults of Christianity."

From the examples cited in this section we have seen pantomimic action revealed in successive stages of worship development; at first, instinctive desire pantomimed; then, desire expressed in subtle ways in order to placate or even trick the gods; pantomime more elaborated through the hero-myth ideals when gods took on a personal element and pantomimic action took on the beauty of the personal attributes of the gods; as

(1) Britanica - 1911 Edition - Vol. 17-18, p. 621

as worship ideals emerged into moral concepts "images of dieties"⁽¹⁾ became images of saints, and immortality of the soul was substituted for regeneration of nature," consequently pantomimic action, animated by a new necessity of moral rectitude and an expectation of a better life to come, took on a deeper significance and the mystic ceremonies became impressive and stimulating powers.

(1) Withington. "Pageantry in England" - Cambridge 1911, p. 13

CHAPTER IV

PANTOMIME IN WORSHIP BASED ON CHRISTIAN CONCEPTS

PROCESSIONS have in all peoples and at all times been a natural form of public celebration. They are included in the celebrations of many religions East and West. They are abundantly illustrated by ancient monuments, i.e., religious processions of Egypt illustrated by the rock carvings of Boghaz-Keui, also in Greek art culminating in the Panatheniac procession of the Parthenon frieze; and the Roman triumphal reliefs as those of the arch of Titus. Processions played prominent part in religion of Greece, and the religion of country people, from the splendor of a Dionysian festival to the rustic festivals of Ambarvalia.

Processions in the CHRISTIAN CHURCH date authoritatively back to the fourth century. Processions which formed a part of the ritual of the eucharist, as those of the introit, the gospel and oblation, were established before the sixth century. Funeral processions accompanied by singing and carrying of lighted tapers; translation of the relics of martyrs were of great magnificence from the time of Emperor Constantine I.

The origin of Christian processions followed those of Old Testament precedents. The *Rituale Romanum* classifies processions as (1) general, in which the whole body of clergy take part, (2) ordinary or yearly processions such as the feast of the Purification of the Virgin, Palm Sunday, Corpus Christi; (3) extraordinary processions ordered on special occasions as to pray for rain, or in time of storm, plagues, etc., processions of thanksgiving, of honoring officials when the cross is carried at the head of the

procession and banners embroidered in sacred pictures.

IN REFORMED CHURCHES, processions as "Corpus Christi" were abolished. The Lutheran practice has varied in different countries. Sometimes the bier is followed by the congregation singing hymns; or a cross bearer precedes and lighted candles are carried; now the cross heads the procession.

The CHURCH OF ENGLAND has a formal procession in the burial of the dead where "the priests and clerks meeting the corpse at the entrance of the church yard, and going before it shall say certain verses of scripture." Tapers were carried at royal funerals.

In NON-LITURGICAL CHURCHES processions are rarely a part of the service, the most common being the procession of a robed choir from the back to the front of the church. In some types of evangelical churches a number of penitents who go to the altar for prayer may be called a procession of penitents. In other churches a few people at one time go to the altar to receive Communion. The "sawdust-trail" which is a part of the "Billy" Sunday Revival may be called a procession. A description of a few of these processions follows.

Processions of the early Christian Church were not merely parade formations but a series of dramatic enactments, gorgeous in color and symbolism and rich in pantomimic elements.

Very early processions were accompanied by hymns and prayers called litanies. In time of calamities these litanies were held in which the people walked barefoot in robes of penance, fasting. The cross was

carried at the head of the procession, and often relics of the saints were also carried. It is maintained by Withington⁽¹⁾ that the early church followed the procedure of the Old Testament processions of the Ark around Jericho, or of David with the Ark in the procession of Thanksgiving.

Processions in the Roman Catholic church were characteristic of processions in middle ages. THE FEAST OF CORPUS CHRISTI was instituted by Pope Urban IV and the leading feature was always a procession of priests, laymen, tapers, banners, shields and later, tableaux. Individuals impersonated Biblical characters. Guilds arose to take the procession under their care as popular interest turned to plays. Withington says that after the Feast of Feasts (1387) pageants of Bible stories were introduced in conjunction with the banners of the craft and that these "for the most part were mute mysteries expressed by action." The members of the craft were preceded by torch bearers. Religious bodies followed, the Trinity Guild bore the Host, which was attended by priest and the fraternity of the Corpus Christi Guild did the special honors.

On PALM SUNDAY in South Wales,⁽²⁾ a stuffed effigy was placed on a wooden donkey glued to a wheeled platform. This was decorated with flowers and evergreens which had been blessed by clergymen and were kept by the people. John Feasy⁽³⁾ quotes "Palm Sunday procession is done in order that we may receive him into our hearts." It was used as a means to stimulate devotion.

(1) Withington. "Pageantry in England" - Cambridge 1911, p. 19 ff

(2) Ibid (quotes Trevelyan) " " " p. 15

(3) Feasy, John. "Ancient Holy Week Ceremony" - London 1897, p. 53 ff

The custom was probably derived from the Jewish "Great Hosanna". The people walked around the altar every day with palm branches singing Hosanna while the priests chanted the Hallel and the multitudes joined in response, "O Blessed Lord I beseech thee send prosperity." During the ceremony trumpets sounded on all sides every morning for seven days, and on the seventh day they went around the altar seven times singing triumphantly and this was called the "Great Hosanna".

Usually, in Catholic churches palms are placed before the altar or at the Epistle (left) side and the priest, in a purple robe blesses them, and sprinkles them with holy water. After praying that those who receive the palms may be protected body and soul and that they may be delivered from adversity, the palms are sprinkled and delivered, to the people. The *Procedamus in pace* is said and the procession begins, headed by a thurifer carrying the incense. A sub deacon carries a cross between two acolytes with lighted tapers. Next the clergy, celebrant, the deacons follow carrying the branches and singing antiphonally the account of the entry into Jerusalem.

In the Sarum Cathedral⁽¹⁾ the stations in the Palm Sunday procession are from the high altar to the North door where it is met by the shrine with Corpus Christus; then to the South door; the third station is at the West door; the fourth, before the Rood (which is now removed). All the crosses throughout the church are now uncovered. The procession is also described by Clement Maideston⁽²⁾ "While they were going from North side to the East, and had just ended the gospel reading at the first station, the

(1) Feasy, John. "Ancient English Holy Week Ceremonial - London 1897, p. 55 ff

(2) Ibid " " " " " " " " p. 66

shrine with the sacrament, surrounded by lights in lanterns, and streaming banners and preceded by a silver cross and incense, was borne forward so they might meet, as it were, and our Lord was hailed by singers chanting *Ecce Rex venit mansuetas*, kneeling lowly down and kissing the ground, they salute the sacrament again and again in appropriate sentences from the Holy Writ; the red wooden cross is withdrawn from the presence of the silver crucifix. Moving to the South side to a temporary erection made for the choir boys who sang *Gloria Laus*, they halted for a moment. At the West door, the door which was shut flew open, the priest who bore the shrine with the sacrament and relics, stepped forward with the heavenly burden, help it up before the doorway, so that all went in the church under the shrine, bowed their heads under the sacrament."

The palms had a special significance. Having been blessed they would heal diseases, ward off devils, protect homes from lightning and fields from storm. They still expected physical results from these blessed palms. These physical results or the lack of them were vital to their lives, they are of dramatic moment, potent with possibilities of conflict, and climax of victory or failure, therefore it is natural that the pantomimic elements in the ritual should express an emotion which is vital and significant.

The EASTER SUPULCHRE PROCESSION is a center of three dramatic observances; the Deposito, the Elevatio, and the Visitatio Sepulchri. The ancient ceremonial as observed by the English is described by Feasy.⁽¹⁾ On good Friday, after None, they began the adoration of the cross, or creeping to the cross. At the words, "They parted my raiment between them" two

(1) Feasey, John. "Ancient English Holy Week Ceremony" - London 1897, p. 96 ff

ministers in surplice, removed two linen cloths from off the altar. After Collects, two others in Alb^s, unshod, held up between them the veiled cross. When the reproaches were sung the priests uncovered the cross and the antiphonum "Behold the Holy Cross" was sung as it was slowly lowered upon a cushion on third step from the altar. Priests sat on either side of it and the veneration began. After the adoration by the clerks the cross (at Sarum) was carried through the choir attended by candle bearers and set down before the altar, and venerated by the people saluting it with a kiss, as they approached it, every three paces; when they reached the cross they bowed very low, extended arms, took the cross and kissed it. Chambers⁽¹⁾ in his "Book of Days" adds, a dressed up figure of Christ was borne around the altar by two priests who with doleful chants lay the figure on the ground with tenderness, kissed the hands and feet with piteous sighs and tears. The Priests and then the people brought their offerings of corn and eggs, etc.

After the adoration the cross was washed with water and wine, ablutions given to priest and people, and the cross was carried to the supulchre. The supulchre usually was a niche in the north wall of the chancel in which the crucifix and the sacraments were deposited in commemoration of the Lord's burial and resurrection. After the cross was washed and wrapped in silk it was deposited in the sepulchre across which a veil was drawn until Easter morning. Sometimes the Host and the Cross were deposited together. In the Winchester Cathedral a chapel is set apart for this ceremony. The sacred story is frescoed on the walls,

(1) Feasy, John. "Ancient English Holy Week Ceremony" - London 1897.

woven in rich tapestries, brocades and curtains. A canopy is suspended above the sepulchre, rich palls spread over it and a veil drawn before it.

Katharine Lee Bates⁽¹⁾ says Roman missals today contain a dramatic colloquy which was originally sung with appropriate action by two choirmen representing S.S. Peter and John and by three others personating the three Marys at the tomb on Easter morning. (This is sung now without action.) In the centuries later when solemn ritual is elaborated, at the time when the story of the Marys is related, "three choristers in long white stoles, bearing perfume breathing censers, step from the singing band and walk slowly with groping motion and dirge-like music toward the north of the chancel. As they near the tomb with gesture of surprise to see the open door, other raimented figures with palm branches in their hands rise from the mouth of the sepulchre to meet them singing in high sweet tones - "Quem quaeritis in sepulchro, O Christicolae?" The Marys make softer tremulous answer: "Jesum Nazarenum crucifixum, O Coelicolae!" And the angels respond victoriously; "non est hic, surrexit praedixerat; Ite, nuntiate quin surrexit de sepulchro." In obedience to a gesture from the angels, the Marys stoop to the opening of the tomb, draw forth the linen wrappings, and lifting these in sight of all the people, in token of that garment of death which the risen Christ has put off from him, turn to the chorus with exultant song; "Dominus surrexit de sepulchro! Alleluia!" Though the pantomimic action is brief, the dramatic situation; the slow sorrow-laden movements of the Marys, more eloquent than words; the quick movement of surprise at finding the sepulchre open; and surprise upon surprise at the appearance of the angels; the movements of unbelieving

(1) Bates, Katharine Lee. "English Religious Drama" - New York 1921, p. 11

The unlighted candle symbolizes Christ's repose in the tomb; the lighted candle, the splendor and glory of his resurrection; the wick, an emblem of the human spirit of Christ; wax, pure product of cleanly bees, his body formed in that of the Virgin; the halo, his divinity, the lighting of the candle exhibits the grace and doctrine he came to give; new fire struck from flint, meaning the rock which was Christ, the fire was the Holy Ghost, and the new fire was the Gospel. Five grains of incense sprinkled over the flame were symbolic of the five wounds, and all are relighted because Christ, showing his wounds said, "Receive ye the Holy Ghost."

PANTOMIMIC ACTION OF HAND AND BODY in Roman ritual is elaborate. Ceremonial significance of these pantomimes is described below following a brief list of attitudes.

KNEELING. The priest kneels when coming to the altar; during the recital of the creed he begins to kneel slowly until he reaches the floor, to show humility; the boy who lifts the ~~chasuble~~ of the priest kneels. The people kneel in adoration of the cross on good Friday after None; in receiving communion at the altar; in offering gifts; and as they come into the church, Penitents proceed about the choir on their knees or for extra merit climb the Sancta Scola.

GENUFLECTIONS. The people genuflect as the confession is being recited for them; when the cross is lifted for adoration, at Easter, as they reach the cross, they bow low, extend arms to receive the cross. The Priest genuflects as he comes to the altar if the Host is in the

tabernacle; also when he takes up the Host for adoration of the people.

HANDS, in prayer and blessing. In making the sign of the cross a certain disposition of the fingers makes the letters which mean Jesus Christ; after the gloria the Priest strikes his breast three times repeating "through my fault;" his hands are folded on the altar in respect for the relics; he holds the chalice in both hands before his face in making oblation; lowers it after prayer; his hands are united palm to palm on the altar as he invokes the presence of the Holy Spirit; hands are washed four times during the sacrifice; after the elevation of the Host he extends his hands with thumb and index finger joined, and sometimes (Sarum Rite) he extends his arms in form of a cross. The sign of the cross is made five different times in the prayer after the Elevation, commemorative of the five wounds. Crosses made before consecration are symbolic of blessing; afterwards, the indication is that the Lord is now present. Priest slowly passes his hands before his face and unites them in prayer for the dead. In Baptism the person is crossed on the eyes, nose, ears, breast and there is an imposition of hands by the priest. In Reconciliation there is the laying on of hands by the Bishop.

HAND AND BODY PANTOMIMIC ACTION eludes description and loses a quality of beauty in the written form, and we can only hope to suggest its import as it is connected with symbolic ritual. In the Roman⁽¹⁾ ritual the act of DONNING VESTMENTS is fraught with meaning, showing dignity and a certain grandeur, and is accompanied by significant hand action.

In the Sacristy, the priest puts on the Amis, a piece of white cloth,

(1) Keith, S. J. "Holy Sacrifice of Mass"

two feet square with two strings attached for fastening it around his neck, it covers his back and collar. He prays, "Place upon my head, O Lord the helmet of salvation for repelling the acts of the evil one." (The Amis was formerly worn over the head and back.) The act of donning the Amis then symbolizes his intention of purity of mind. The Alb goes around the neck, and is of spotless white, symbolizes the desire for newness of life. The Cinture, or girdle is put on with the prayer, "Blessed be the Lord who girdeth me with strength and makes my path undefiled," a symbolic act suggesting the expectation of a chaste life. The placing of the Maniple, or handkerchief on his left wrist, to wipe away perspiration is expressive of the desire to be an apostle of work, and carry the cares of others. The stole worn about the neck and crossed on the breast is a sign of authority. The Chasuble is robe which covers all and is an emblem of charity, covering the body as charity would cover the soul.

The HAND AND BODY ACTIONS CENTERED AROUND THE ALTAR and its several Sacraments are also of dramatic moment. A description of the altar and its accessories will form a suggestive background for the actions which follow. O'Brien⁽¹⁾ states that according to Venerable Bede, the altar is the body of Christ, or all the saints in whom a divine fire ever burns, consuming all that is flesh. The material is of wood, stone, or of gold, silver and precious jewels. The crucifix, the linens, the vessels, the lights have exact placements and meanings. The right of the crucifix is the right of the altar, or the Gospel side, the left of the crucifix is the

(1) O'Brien, John Rev. "History of the Mass" Benziger Bros. - New York 1897, p.116

Epistle side. The vessels allowed to touch certain portions of the altar are the chalice, the patent, the tabernacle, and that which contains the relics, usually a silver case, is placed in the altar. Alongside of the crucifix there are two candlesticks with candles of purest wax burning during Mass. The pure wax symbolizes the Lord's humanity which was pure and stainless, the light, his divinity which always illuminated his actions. At High Mass other lights are brought in, and kept burning until after communion. The Eucharist is reserved in the tabernacle which is in the center of the altar. The Chalice was formerly shaped like an apple, now it usually takes shape of a lily. Almost any material, except wood is allowed, and sometimes the chalice is richly ornamented. The chalice linens are a corporal on which it is placed, the pall which covers the mouth of the chalice, the purificator, and the veil which covers the chalice. Around some altars the thuribles hang with incense burning in them. These thuribles vary in shape from boats to birds and are made of silver. The patent is a small silver or gold dish which holds the bread and is placed over the mouth of the chalice. The Monstrance is a portable tabernacle in which the Sacrament is sometimes exposed. At some altars combs of curious workmanship studded with jewels are kept, and also a silver strainer for the wine, and, in early times gorgeous fans of silver in shape of winged cherubs studded with jewels were used to keep insects away from the altar. So amidst soft glimmer of lights reflected in gold and silver and spotless linen, and amidst fragrant perfume of incense the priest clad in consecrated vestments comes to the altar,

takes off his cap, combs back his hair, makes a low bow to the crucifix, or genuflects if the Host is in the tabernacle. The hand action in making the sign of the cross must be exact and rightly done or else it is considered an insult to the Lord. Certain disposition of the fingers in signing makes the letters which mean Jesus Christ. After the gloria follows the confession at which the priest strikes his breast three times as he repeats, "through my fault" three times. This is a token of sorrow. In respect to the sacred relics he places his hands on the altar and prays, and as he pronounces the words "Whose relics are here present" he kisses the altar. During the recital of the creed he begins to incline his knee until he reaches the floor, this is to recall the profound humility of the Lord.

OFFERINGS presented during the offertory are accompanied by certain significant action. In the 9th century offerings were presented in a clean white cloth. They were bread, wine, oil for the altar, or incense, ears of corn or clusters of grapes as first fruit offerings. They gave their names for a special memento as their offering was accepted. Ancient custom allowed the presentation of armors and military equipment during the Mass of Requiem for deceased knights and nobles. As many as eight horses were brought in. After the 4th century music was introduced during the offering. The priest offers up the Host and the Chalice. In making oblation of the chalice he holds it in both hands before his face, offers prayer and lowers it. Then placing his hands, united palm to palm, on the altar, he prays, invoking the Holy Ghost to come and bless the sacrifice.

Washing of hands is necessary at four different points in the procedure of Mass, reminding him to approach the altar clean in conscience, mind and heart, and with fear, meekness and sincerity. In the preface of Mass a beautiful motion of the priest's hands as he raises them on high while saying, "Lift up your thoughts to heaven," and the server replies, "we have lifted them up to the Lord" has been likened to the outspreading of the wings of a dove about to fly. At the conclusion of Prefaces a little bell is rung to remind the people of the approach of the Canon. After the last prayer of the Canon the priest rubs his thumb and forefinger across the corporal to free them from any dust which might have rested there.

TAKING UP THE HOST he consecrates it with prayer, genuflects profoundly in adoration; raises the Host for the adoration of the people. The same elevation and adoration is observed for the chalice. At each elevation a little bell is rung to remind the people that the Lord is now present on the altar. The Chasuble is lifted for the priest by a boy who kneels for the purpose, in order to give the priest freer movement for the rest of the service. The prayer recited after the elevation during which the priest extends his hands with the thumb and index fingers joined. In some churches the priest extends his arms in the form of a cross (Sarum rite). The sign of the cross is made five different times during the prayer as commemorative of the five wounds. Crosses made before the consecration are symbolic of blessing, when made after consecration they signify that Christ is now lying before them on the altar. In memento for the dead the priest slowly passes his hand across his face, unites them. This

gentle motion is suggestive of the slow lingering motion of the soul preparing to leave the body, and the joining of the hands recalls the laying down of the body in the quiet sleep of peace. After the Lord's prayer other prayers are added in which the hand and body actions are symbolic. The people kneel at the altar for communion, a confession is recited for them and after many genuflections and ablutions the communion vessels are arranged in the center of the altar.

OTHER SACRAMENTAL POSITIONS include hand and body action. In Baptism, Nightengale records ⁽¹⁾ "The water is consecrated with prayers, the person is crossed on eyes, ears, nose and breast, there is the imposition of hands, anointing with holy oil, and perfume." Candles were usually carried before candidates for baptism, and sometimes this candlestick was in the form of a serpent twined about a staff, Feasy ⁽²⁾ tells us. In Confirmation ⁽³⁾ the sign of the cross is made with the words, "I sign thee with the cross, and confirm thee with the chrism of salvation." Reconciliation was made by the laying on of hands by the bishop. Feasy says that penitents in sackcloth and ashes had the hands of the priest laid upon them, and the penitents in Orleans, often made a procession about the choir on their knees, their faces veiled and their bodies clothed in sheets. In order to do penance or to receive extra merit the climbing of the Sancta Scala on the knees is an act full of pathetic symbolism.

In this rather detailed study of hand and body action with its graceful motion and symbolic meaning, clothed upon by colors which tell a story, enhanced by the softened glow of candle light, and sound of silver bell,

(1) Nightengale, John I. Rev. "Religion of all Nations" - London 1821, p. 19

(2) Feasy, John. "Ancient English Holy Week Ceremonies - London 1897, p. 95

(3) Nightengale, John I. Rev. "Religion of all Nations" - London 1821, p. 20

revitalized by the throbbing impetus of chant and sustained by the constant flow of music, we see how atmosphere may be created for devout worship.

There are POSTURES AND ECSTASIES WHICH RESULT IN THE STIGMATA.

Ceremonies so dependent upon the emotional basis for their existence are sometimes indulged to an extreme fanaticism which lead into ecstasies. After the austerities of Lent when the mind is fixed so intently on the Lord's Passion, the sympathetic response to his suffering and bodily pain has produced, it is claimed, the marks of the Crucifixion on the individual so affected. The case of St. Francis of Assisi has been recorded in dictionaries of fact and clothed upon by poetic imagination of authors. Bonaventure⁽¹⁾ says that St. Francis was on Mt. Alvernus observing the forty day fast, on the day of the Feast of the Exaltation of the Cross. He saw a seraph flying toward him attached to a cross between two wings. After the vision disappeared the hands and feet of the saint were found to be marked. Three explanations of the claim is made by Schaff.⁽²⁾ They were due to a supernatural miracle, is the Catholic view. They were a product of a highly wrought up mental state proceeding from the contemplation of Christ on the cross, is the view of Sabatier. They were a pious fraud practiced by Francis who desired to feel the pains of Christ and so picked the scars with his own hand. This seems inconsistent with the life of St. Francis, and though his piety has a medieval glow his spiritual priesthood is like that of the Christ. Lawrence Housman⁽³⁾ describes "The Seraphic Vision" in a most vivid manner creating an atmosphere which clothes the

(1) Catholic Dictionary - 9th Edition. B. Herder, St. Louis, Mo. 1917, p. 789 ff

(2) Church History. Phillip Schaff. Vol. 5. Part 1 - Scribner 1907, p. 406

(3) Housman, Lawrence. "Little Plays of St. Francis"

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vision in a sort of golden ecstasy. It is from his creative imagination that we have a revelation of possible posture and action as the stigmata was received. After St. Francis emerges from the cell and from his fast, he stands frail, but erect on a high rock which clouds seem to envelope as the radiance of the morning passes, and declares amidst thunder and lightning, "Yet in my very flesh shall I see God." As his experience grows more intense, he cries out, "O maker Christ.....fashion me in thy image ere I die. That I may know thy passion let me be partaker of thy pain.....give me thy cup to taste....." He stretches forth his hands in the form of the cross; a radiance, marvelously bright, a golden shower surrounds him as he sees the vision -

"O Day-Star from on high
 Out of yon eastern sky
 How swiftly thou dost fly....

 O blessed holy light
 O Light of Light."

"For awhile he stands entranced in ecstasy. Dawn lies golden about him. From the world below comes a loud singing of birds. Earth appears again. Slowly Francis lets down his hands which bear the marks of the Passion." A discussion of the involved principles of theology or psychology would mar the poetic beauty of the conception which is our sole concern at this point in the thesis. Imagine, sympathetically, the infinite depth of expression which could grow out of the slowly drooping holy hands.

The severely classic beauty of the Renaissance, Katharine Bates⁽¹⁾ says, tamed and awed the joyous youthful riot of medieval blood..... they had impressed one aspect on Christian revelation but it was time that

(1) Bates, Katharine Lee. "The English Religious Drama" MacMillan 1921, p. 197

another aspect should claim attention. Lindsay⁽¹⁾ asserts that complaints against the later medieval church were many, including lack of spirituality busy with everything except the cure of souls, and with these complaints came the Humanist conception of either turning back to the pure and simple "Christian Philosophy" of the early church or else make way for a New Learning. Katharine Bates⁽²⁾ states the same idea, "Because the words 'God is a Spirit and must be worshiped in Spirit' was wellnigh forgotten by medieval Catholicism, Protestantism swept over northern Europe like a fresh, strong purifying wave." Though this strong wave may have left us pure and clean it has left us exceedingly bare and unbeautiful, and the object of this thesis is to beg for a wisp of a graceful flowing veil in which to shroud this new spirit.

We consider briefly a few RITUALS OF PROTESTANT FAITH. The ordinances of the Lord's Supper and of Baptism are observed with some measure of beauty and dignity in the Protestant churches. A description of the ceremony of the Lord's Supper used by the Methodist Episcopal church is described, from a point of psychology, by Henke.⁽³⁾

"On the appointed day and place, the elder standing before his congregation reads several sentences from the Bible, as;
Let your light shine before men, that they may see your good works, and glorify your Father which is in heaven.
Not every one that sayeth unto me Lord, Lord, shall enter into the kingdom of heaven, but he that doeth the will of my Father which is in heaven.
Whoso hath this world's goods and seeth his brother hath need, and shutteth up his bowels of compassion against him, how dwelleth the love of God in him.

These verses tend to bring the worshipper and his fellowmen and his deity in closer relationship. The effect is heightened when the elder asks the congregation to stand and he solemnly reads the invitation,

(1) Lindsay, Thomas. "History of Reformation" Scribner 1916, p. 485 ff

(2) Bates, Katharine Lee. "The English Religious Drama"

(3) Henke, Goodrich F.. "Psychology of Ritual" (Ph.D. Dissertation) - Chicago Press 1910 - p. 90 f

If any man sin we have an advocate with the Father, Jesus Christ the righteous.

Where ye that do truly and earnestly do repent of your sins, and are in love and charity with your neighbors, and intend to lead a new life, following the commandments of the Lord, walking from henceforth in his holy ways, and take this holy sacrament to your comfort, and devoutly kneeling, make your confession to Almighty God.

The feeling created now is that the sinner stands out against the diety and a reconciliation must take place, therefore the confession follows.....

he is borne along on a wave of deep emotion. Now it is that the person and office of Jesus are introduced with telling effect. The elder offers the consecration prayer. The bread and wine before him are consecrated in remembrance of the death and passion of Jesus Christ.....Following the consecration the worshippers kneel and receive the bread from the elder as he says solemnly;

"The body of our Lord Jesus Christ which was given for thee, preserve thy soul and body unto everlasting life. Take and eat this in remembrance that Christ died for thee, and feed on him in thy heart by faith, with thanksgiving!..... ..By these formal acts the worshipper is brought into closest relationship to the diety.....it has been a real communion in which the members of the group have participated. They are brothers in the same household with God as their Father, and all is well."

A group of young people at a Baptist conference recently, observed the Lord's Supper in an impressive way. Candle light was softly diffused about the room. In the center of the room pillows were placed in the shape of the cross, as a certain number of communicants knelt on these cushions for consecration and receiving the sacrament they formed a living

cross. The cushions were covered with purple strips of cloth and the communicants were dressed in white. The communion table was covered with white linen and two seven-branched candlesticks held white candles. Violin music accompanied the ceremony. As they passed out of the church each one was given a lighted candle; a procession around the assembly grounds with songs concerning the Light of the World sent the young people to their rooms in a quiet mood.

THE ORDINANCE OF BAPTISM as observed in some Baptist churches is a very beautiful symbol of the death, burial and resurrection of our Lord. Some baptistries are made particularly beautiful. In Lynn, Massachusetts, the baptistry is seen through a line of white marble columns of severe beauty; the background is a large stained glass window through which the sun shines in the morning and electric lights illumine at night. The window is made up of christian symbols around the Christ in the Jordan. Other baptistries are softly lighted, and the ordinance is seen dimly through the palms and lilies which are arranged in the foreground. The harp, flute and bells of the organ accompany the symbolic action. As Christ died to this life, was buried in a tomb from which he arose to eternal life, so the believer is buried in the baptismal waters and rises again to live a new life. This baptism does not signify a miraculous washing away of sin, but is purely a symbol of the intention of the person to give up the old life of indifference or sin or whatever it is, and live the Christ-life. Though the interpretation has varied with the centuries the symbol has remained the same, that of re-birth, regeneration.

The baptism of Infants in the Protestant Episcopal church ⁽¹⁾ is accompanied by significant action. The parents and god-parents of the child meet the minister at the font. The minister pours pure water into the font and reminding the people to call upon God to grant mercy to the child that he may be baptized with the Water and with the Holy Ghost and received into Christ's holy church. Instruction in the grounds of Infant Baptism follows a prayer; the minister charges the sponsors with the responsibility of helping the child to obey the commandments; the child is named; is baptized in the name of the Father, the Son and the Holy Ghost; and is signed upon the forehead with the sign of the cross. As all kneel the Lord's Prayer is repeated; after a prayer by the minister, all rise, and the exhortation is given.

THERE IS A BASIS FOR THE SURVIVAL OF CEREMONIES. In the survival of all religious ceremonies we need to note the place of emotional consciousness, for the purpose of sustaining a comfortable relationship between the self and the deity. Psychology is not my specialty and has no particular place in this thesis except to help establish a basis upon which the proper evaluation of pantomime in modern worship may be determined, thereby giving some point for the purpose of the thesis. The traditional statement that "man is incurably religious" has been challenged, picked to pieces, put back together and called by a different name, yet all normal individuals organize their experiences, says Coe, ⁽²⁾ in terms of ideal values, and this is the first item in the religious nature of man. Things idealized are made sacred. Add to this the social instincts out of which spring ethical

(1) Book of Common Prayer - Oxford University Press - New York 1898, p. 244 ff

(2) Coe, Albert George. "Psychology of Religion"- Chicago 1917, p. 81 ff

The Council of Ministers of the Government of the Republic of China

has decided to appoint Mr. [Name] as the [Position]

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standards and we have two main roots of the more obvious fact of religion - "its dealing with affairs that are sacred, that concern some important group interest; and in dealing with affairs that are sacred and have their culminating expression in fellowship with a divine being." If this comfortable relationship is between the group and the deity the way is opened for religious expressions of petition or thanksgiving. Henke⁽¹⁾ believes that "the survival of ritualism, in general sense, is dependent upon keeping intact a type of social consciousness that finds the ritualistic reaction a valuable method of control (getting what you want). If they fail to meet the needs of groups and individuals, the group and individual ceases to participate and so the ceremony loses its vitality and falls away."....."The thing which seems practical to one individual may not seem so to another, one may require self display, the other abasement. Also.....the evaluation of music and decoration change. To the primitive these were a necessary part of the efficacy of the ceremony, not appreciated as an art apart from the ceremony. If, on the other hand, the aesthetic features are absorbed as a main feature of the ceremony, the audiences or congregations would come to or ~~partake~~ in the ceremony as an entertainment rather than an act of worship. So we conclude that, through trained, guided or educational processes such aesthetic accompaniments as will strengthen and energize the practical motives of worship, will be developed. Coe sums up the idea, "Our study justifies the prediction that human nature will go on building its ideal personal-social worlds.....this process will be continued to be carried out toward ideal completeness as faith in a

(1) Henke, Goodrich F. "Psychology of Ritual" (Ph.D. Dissertation) - Chicago 1910, p. 81 ff.

divine order is which our life shares. The thought of God may undergo many transformations, but in one form or another it will be continually renewed as an expression of the depth and height of social experiences and social aspiration."

During the last few years, the number of cases of
this disease has been increasing, and it is now
found in many parts of the world. It is a
very serious disease, and it is often fatal.
The disease is caused by a virus, and it is
spread by contact with the infected person.
The disease is often found in the tropics,
and it is also found in some parts of
Europe and America.

THE END OF THE WORLD

SECTION III- PANTOMIME-AN ARTISTIC MEANS OF VITALIZING MODERN WORSHIP

CHAPTER I

VITALIZING WORSHIP

Pivotal questions on which the service of pantomime rests are, Why vitalize worship, why not cast it to the rubbish heap with other cast-off relics; and why use such a primitive form of expression as the pantomime?

Henke⁽¹⁾ believes that "ceremonies lose their practical significance they lose vitality and fall away." The absence of men of thought from the pews today justifies the question, Is the act of worship losing its significance, and why? After a general study of the psychology of worship and of modern objections to worship; and a more detailed study of the form and content of worship services, we conclude that worship is worthy of revitalizing agencies because it has certain definite intellectual, emotional and volitional values. Thus man in his entirety is affected by the act of worship or by abstinence from worship. Vogt⁽²⁾ adds, "...religious feelings relate to life as a whole, they are the response of man to the presently realized existence of Divinity; they reach out to grasp the universal and the absolute.....they are effective in a practical world and are applicable to every phase of life." We may say that they are the harmonizing influence of the intellectual, emotional and volitional aspects of man's life.

In this age when all arts and sciences are being analysed and criticised we cannot expect the act of worship to escape its due process of reconstruction.

(1) Henke, Goodrich F. "Psychology of Ritual" (Ph.D. Dissertation) - Chicago 1910, p. 81

(2) Vogt, von Ogden. "Art and Religion" - Yale 1921, p. 27

THEORY OF THE RELATIONSHIP BETWEEN THE INDIVIDUAL AND THE SOCIAL GROUP

CHAPTER I

THEORY OF THE RELATIONSHIP

The theory of the relationship between the individual and the social group is a complex one. It involves the study of the individual's behavior in relation to the group, and the group's behavior in relation to the individual. The individual's behavior is influenced by the group's norms, values, and expectations. The group's behavior is influenced by the individual's characteristics, such as personality, intelligence, and social skills. The relationship between the individual and the group is a dynamic one, and it changes over time. The individual's behavior can change as the group's norms and values change. The group's behavior can change as the individual's characteristics change. The theory of the relationship between the individual and the group is a central topic in sociology. It is a topic that has been studied for many years, and it continues to be a topic of interest to sociologists today. The theory of the relationship between the individual and the group is a complex one, and it is a topic that is still being studied and debated. The theory of the relationship between the individual and the group is a central topic in sociology. It is a topic that has been studied for many years, and it continues to be a topic of interest to sociologists today. The theory of the relationship between the individual and the group is a complex one, and it is a topic that is still being studied and debated.

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"to claim the experience of reality." Vogt⁽¹⁾ tells us, "Religion is more than thought.....it is the disposition of the heart."

Physical and spiritual composure is another attribute of the act of worship. Ross⁽²⁾ says "there steals over our spirit a deep tranquilization (in worship), the nervous tension of the busy servile days relaxes..... and the energies are renewed." Coe⁽³⁾ expresses the idea in terms of psychology "any one who will take the trouble to watch persons, who withdrawing from activities and from the sensoria of our hurly-burly life, enter a church and assume the posture and attitude of prayer, will be convinced that the whole constitutes on the muscular side, relaxation from strains. These strains constitute obstructions and wastes and their mental correlate is hurry, worry, and distraction and general discomfort. The act of 'letting go' brings relief." A second objection to common worship belongs here in the discussion. "When I find myself in need of moral stimulus.....I seek it (not in worship but) in the discipline of work. If I want stimulus outside of myself I find it in other strenuous minds and in nature." These stimuli are wholesome but not mentally or biologically complete. According to Hart⁽⁴⁾ repression will seek an outlet so persistently that either the moral fiber or the mental faculty will break down under the conflict unless the sources of the moral conflict is assuaged. Conflict, or sin, or guilt complex as you may call it, lies at the bottom of many acquired forms of insanity. To relieve this guilt complex there must be established friendship or peace with a moral God. This then is the source of the stimulus to which the questioner must give

(1) Vogt, von Ogden. "Art and Religion" - Yale 1921, p. 26

(2) Ross, G. A. Johnson. "Christian Worship and its Future" - Abington 1927, p. 4

(3) Coe, Albert G. "Psychology of Religion" - Chicago 1917, p. 139

(4) Hart, Bernard. "Psychology of Insanity" (Chaps. Conflict-Repression), p. 77-9

recourse for a completed moral reaction. Having found this peace, the discipline of work, and study is pursued to keep the channel between himself and the moreal stimulus clear. With the renewing of the mind comes ability to return to conflicts, prepared for the stress of life through the healing experience of true worship, which "lifts the mind out of its accustomed channels and preoccupations and prejudices and holds it aloof where its judgments may be exercised untrammelled."⁽¹⁾

A third objection to common worship is embodied in such phrases, according to Ross⁽²⁾ as, "it is a degeneration of moral tissue for a man to habitually join with others in trafficking in superlatives of devotional dialect; to repeat protestations of an unfelt penance; to plunge into artificial adjectness; to use in hymn and prayer words above the level of one's own emotional appropriation." That this type of worship is not worship at all but an empty form is due partly to the fault of the individual and partly to the form and content of the worship program. A vitalized vivid moving form of worship, with words applicable to the present day experience, will create a desire for true participation in worship wherein these experiences will be genuine, and penance, thanksgiving, adoration, and self-devotion will be sincerely expressed. If words are still annoying them the relief of action, the soothing silence and gracious beauty of the pantomime in symbolic colors, costumes, gestures which tell a story, creates an atmosphere for worship, and evokes a creative desire for work-worship. This is not an intransitive worship, but logically culminates in the social service as a practical end in worship. Thus we see that

(1) Vogt, von Ogden. "Modern Worship" - Yale 1927, p. 37

(2) Ross, G. A. Johnson. "Christian Worship and its Future" - Abington 1927, p. 8

worship is worth revitalizing and that it still serves a practical end, substantiating the quotation from Henke in the beginning of this chapter - that the type of social consciousness continues which evaluates worship highly and which seems practical.

In considering forms and content of worship we will endeavor to answer the question, WHY USE PANTOMIME, a primitive childlike performance, as a vehicle for revitalizing modern worship. The idea of mental insufficiency seems to be implied. The fact that children and primitives think in terms of symbols and images, and the fact that as maturity develops reasoning powers, the powers of phantasy are weakened, seems to support the implication. But a study of the function of the poetic mind will prove that great minds develop the wisdom of maturity and keep something of the freshness and vividness of the child's imagination. Prescott⁽¹⁾ quotes Baudelaire, "Genius is childhood recovered at will," and Walt Whitman, "A man, yet by these tears a little boy again."

Because modern man spends so much time in voluntary reasoning he has to go back to the primitive, and to the Greeks to borrow from their rich store of original creative imagination for his own work of art. From Prescott's discussion of the Poetic Mind we have further light. He grants that insufficient minds do think in terms of incompleting symbols. There are two phases to be considered in the statement. It may be a weakness of brain structure or it may be that the subject is beyond comprehension.⁽²⁾ "Many subjects like the mysteries of religion, the meaning of life, the secrets of nature, its love, beauty, death, immortality cannot be approached by the

(1) Prescott, Frederick Clarke. "Poetic Mind" - MacMillan 1922

(2) Ibid " " " " p. 73 fff

reasoning mind. They are beyond human comprehension even when we are grown, sound of mind, and wide-awake. They are beyond the power of the strongest reasoner, even the greatest poet, though the poet is a man of insight and wisdom.....It is like venturing in a wilderness without path or guide." This mode of thought, imagination, is older, just as pantomime is older, but it may be deeper and more comprehending ultimately. Prescott agrees that it is harder to argue than to dream or meditate, but he also asserts that wisdom grows out of meditation not out of argument. Emerson⁽¹⁾ says of Shakespeare's executive and creative powers, "...he is inconceivably wise, subtle; with this wisdom of life is the equal endowment of imagination and lyric power." A list of visionaries will include many men of greatness in action, Brutus, Cromwell, Frederick the Great, Pericles.

Imagination can build of sturdy stone and mortar a cathedral of fairy delicacy; can "give beauty to ashes and worthiness to dust." Ruskin⁽²⁾ to his students says "All history is open to you, all high thoughts and dreams of the past; all fairyland is open to you, no vision that ever haunts hillside but calls you to understand how it came into men's hearts; all Paradise is open to you, yes and the work of paradise, for in bringing all this in perpetual and attractive truth before the eyes of your fellowmen, you have to join the employment of the angels as well as imagine their company." Again, the implied combination of the wisdom of man and the imagination of the child. Vogt⁽³⁾ expresses the same idea in, "The perennial creativity of religion is again beginning to burst forth into

(1) Emerson, Ralph Waldo. "Representative Men" - Boston 1888, p. 202 f

(2) Ruskin, John. "Two Paths" - 1907, p. 182

(3) Vogt, von Ogden. "Art and Religion" - Yale 1921, p. 30 ff

manifold expression, and in our own consciousness we begin to discern the unity of experience. To perceive beauty is something of the same emotional cause as attends on the perception of divinity; to create beauty is in some sense to participate in the creative character of Divinity." If it is true that "the heart still sees further than the head and that the poet still sees more deeply and more quickly than the reasoner; that poetry still shows the way in which science should follow" - then it is fitting that the poetry of motion, the pantomime, the oldest of all poetry, should lead the imagination of the soul back into its atmosphere of dreams from which it may emerge the wiser, turning defeat into victory, transforming pain into profit, overcoming evil with good. Thus the mystical relationship has its practical end.

Temple⁽¹⁾ writing of art in the language of religion says, "In the presence of transcendent beauty we realize the hope of mysticism..... Duration vanishes, the moment eternal has come, the great drama proceeds, the music surges through us.....we hear and see and when all is done we consider and bow the head." The aesthetic experience is a mystical experience and Vogt⁽²⁾ believes that the "sharing of artistic impressions is a genuine form of worship and is destined to occupy no mean place in the full redemption of human life." The entire life of man - the unity of mind, emotion and will must find its correspondent in the unity of the worship service. We do not want embellishments of form, not ornateness, these things are as a "caterpillar with wings, but no butterfly," but unity, simplicity and beauty are the requirements.

(1) Temple, William. "Mens Creatrix" - London 1917, p. 125

(2) Vogt, von Ogden. "Art and Religion" - Yale 1921, p. 27

There is unity in religion and art. Vogt⁽¹⁾ tells us, "Religion has been the great fountain sources of art, and the art of worship is the mother of all arts." Jane Harrison⁽²⁾ adds, "Art is of real value to life in a perfectly biological sense; it invigorates, enhances, promotes actual spiritual and through it physical life." Following Vogt further we realize that the vitality of the form in which worship service is presented is important. There must be a unity of design, rhythm of form and content which includes the spirit of the old and applications of the new exigences of modern life. Herein the religion of the Roman church, with all its beautiful symbolism, fails to become a religion of the modern mind.

In trying to create an adequate service of worship we face many perplexing problems. Forms and content cannot be changed as the fashions, they must grow out of a change in social consciousness, and even then habit is on the side of the old forms. If there is not retained the rich heritage of devotional thought from the past there is not enough conviction to create the experience of worship. Every thinking minister knows the problem of selecting readings which are not laden with outgrown concepts. On the other hand the introduction of newly made material is different in style and language and therefore distracting to worship. The blending of the old and new is the problem. Such ministers as Guthrie, Orchard and Vogt have successfully made this combination, harmonizing the whole through a dramatic unity which makes free use of the several arts.

An intergrated pattern of worship as suggested by Voet includes seven

(1) Vogt, von Ogden. "Modern Worship" - London 1917, p. 18 ff

(2) Harrison, Jane. "Art and Ritual" - Holt 1913

elements, Vision, the vision of reality is the call to worship; Humility, a prayer or form of confession of sin; Vitality is found in moving from weakness to strength in hymns of praise and in responsive readings; the Recollection is of more definite mental and moral content from scripture, prayers, religious poetry, new translations; then follows the Illumination, a confession of faith; the exercise of Consecration is essentially sacramental. Thus a mood of composure and peace is created and the service of worship closes with a benediction. This form is clothed upon with the arts.

In this or other forms of patterns we would introduce the "SACRAMENT OF SILENCE" in the form of the pantomime.

Ross⁽¹⁾ would use this silence as a corrective of inadequate speech in the spirit of the psalmist who said, "My soul, be thou silent before the Lord" and as a habit which makes possible the sweet grace of classic speech of the Society of Friends." We would fill this silence with the poetry of motion which would direct the thought and feeling in a unified channel of worship, rather than allow thought engendered by silence to be rambling, desultory and to no purpose. It is a psychological impossibility to keep the mind at attention for any great length of time unless there is something to stimulate the attention. Movement stimulates the attention.

As the "BEAUTY OF HOLINESS" is unfolded in blended motion of the pantomime during a gracious silence and "fair trains of imagery" tell the story we realize that "truth becomes beauty and beauty truth." A mood, a feeling tone is created in which the soul may experience true worship.

(1) Ross, G. A. Johnson. "Christian Worship of Future" - Abington 1927, p. 101 f

This creation of mood is highly important in worship. The suggestive mystery of Murillo's Immaculate Conception we feel as we study the picture. In Watt's masterpiece, "Death" we feel the mood of gloom, mystery. Though we cannot fully comprehend a Beethoven funeral march there is that mood created which lures us from death to life. Dramas as, "The Intruder", "Outward Bound", "The Terrible Meek", "The Servant in the House" depend upon the creation of mood. Yet when we come to the place of worship too often we find either empty formalism or hectic garrulity. We say "O worship the Lord in the beauty of holiness" and there is neither beauty nor holiness to remind us of our Lord who is the essence of both, who told his dreams and purposes in vivid story, in dramatic action, and in eloquent silences. He who saw and loved man would never have painted an incomplete picture to his people, but like Titian portray his softness, brilliancy, his weakness, his passion, or like Shakespeare, portray in living words the entirety of man's being, not blind to the infirmities of his nature and yet not slow to find the star-dust in his soul. If worship is a communion between man and God, the calling of God to man and the answering back of man to God, how can man answer back if he does not know the innate spirit of the divine Summoner? Interpretation becomes great to the extent of the intensity of the inwardness, the poetic quality of the interpreter's own soul. Therefore it is one of the functions of the church to develop the capacity of interpretation through the use of such arts as symbolize the One worshipped; to create a joy and abundance of life in the act of worship.

SYMBOLISM IS AN INTEGRAL PART OF WORSHIP. Since symbols revive the fundamental ideas often forgotten and have a tendency to freshen the memory and increase the imagination, they are more impressive than prose or argument about the things which they symbolize. The culture of the ancient and middle ages is rich in symbols. Modern artists on the stage are reviving its use in composition of theme as well as in the other arts. The modern art is too stylized to be appropriate in worship but symbolic lights, costumes and properties are used to effect. Prescott⁽¹⁾ in his discussion of symbolism says it is the mark of a strong mind to be able to recognize likenesses, to readily associate ideas of similarity, and it is developed through poetic thought rather than the reasoning type of thought. The poet is apt to recognize hidden meanings and likenesses quicker than other people. Because the matter of association differs with different minds symbolism is sometimes hard to follow. Try to follow the symbolism in Shakespeare, Ibsen, Hauptman, and even Materlink, how often do we give meaning which they never thought of, and how often we miss the real meaning of the symbols. Consequently the use of symbols in pantomime must be carefully studied and selected in order that they may interpret definitely and clearly and immediately an accepted and familiar idea, else its use will bring confusion to worship.

SYMBOLIC COLOR is used mainly to emphasize mood and character and to heighten the emotional effect. In the Passion Play by the Freiburg Players color symbolism was effectively woven into the sweep of mood and character and action. The yellow-black costume of Judas, signifying

(1) Prescott, Frederick Clarke. "Poetic Mind" - MacMillian 1922, p. 125

THEORY OF THE EARTH AND ITS HISTORY

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betrayal and death; the yellow-green light about him on the night of betrayal; the yellow-green of the plotting priest's costumes; the contrast found in the blue-white, and red-violet robes of the Christus signifying purity and passion; his silver white garment representing high holiness in the ascension; the shading of lights over the sky during the last days of his earthly ministry, from lavender-gold-rose to blue-violet, violet, red-violet as the scenes of the Triumphant Entry changed to Gethsemane, and to Calvary.

In the dramatic allegory, "The City of God" by Esther Willard Bates, pantomime and symbols are not only rich in beauty but illuminating in interpretation.

The story is of the efforts of the Daughters of Jerusalem to reach the City of God. Although often defeated by the Powers of Darkness they finally triumph. Some of the pantomimic actions are cited below.

The Angel of the Star lowers her light in bitter grief as the Daughters of Jerusalem are weakened by the Powers of Darkness; as she is deserted by them, she sinks to her knees in bitter desolation. BETRAYAL comes to her, and as he touches her the light of the Star goes out. Betrayal, having put out the light gives TEMPTATION a bag containing thirty pieces of silver.

When the Daughters return the second time seeking the City of God, each is dressed in the costume which is the color of a jewel; each of the twelve daughters holds a light veiled in the soft color of her jewel. Another struggle between the Daughters and the Powers takes place.

When their strength wanes the lights are lowered. They are strengthened as they lift their jeweled lights in prayer.

The Angel of the Chalice offers the Cup to PERSECUTION, who, realizing that it is the cup of Death, shrinks away in terror. BETRAYAL looking into the Orb held by Angel of the Orb of Sovereignty, sees a vision of Christ on the Cross, throws down upon the ground the bag of silver.

The effects throughout are colorful and symbolic in meaning. The pantomime is a story with conflict, surprise, suspense; the idea is dramatic, it involves a single effect of action, it is substantial and complete; and its production, as well as its construction involves the technique of a one act play.

In the Oratorio, "The Dream of Mary", by Parker,⁽¹⁾ with pantomime accompaniment the symbolism and color create moods of wonder about the shepherds; of magnifying adoration about Mary; as she is surrounded by angels in soft flowing rose and gold robes, who by their symbols tell her the story of the future life, of the Babe - Alpha for the beginning; the Scroll, for the wisdom of Jesus in the Temple; the Dove for his baptism; the Palm Branch for his Triumphal Entry; the Chalice for Gethsemane; the Cross for his Passion; the Lilies for his Resurrection; and Omega for the end. In the scene of The Advent, John, while baptizing, sees a vision of the Dove and of the Fire which symbolize the One who comes after him. While the Prophecy is sung, angels with the banners emblazoned with the Vine, symbols of the house of Jesse, and attended by angels with the Book of Wisdom and the Orb of Sovereignty are hailed by

(1) Parker. "Dream of Mary" (program)

the Angel of the Star who leads them off." Another scene, The Promise of Redemption, shows the "Angels of the Passion bearing Chalice, Scourge, Crown of thorns, Seamless robe, Nails, and Lance who perceive the Promise of Redemption which the Cross signifies."

These are only a few suggestions from the ecclesiastical store of possibilities in symbolism which may be used in worship. In the next chapter we will show how symbolic pantomime may be blended into the form of a worship service.

We have seen in this chapter that worship is worthy of revitalizing because it affects the intellectual, emotional and volitional aspect of man's life thereby proving that it is a practical as well as aesthetic means of control. We have shown that Pantomime is an appropriate artistic vehicle for the expression of worship because religious subjects only lend themselves to poetic imagination for expression. Pantomime, the poetry of motion, creates mood which is an all important factor in worship, becoming a sacrament of silence. Art and religion are unified in creating capacity for interpretation of worship. We have suggested the possibilities of symbolism in light, color, costumes, and properties used in the pantomimic element of worship.

CHAPTER II - A DESCRIPTION OF PANTOMIMES WHICH
MAY BE USED IN MODERN WORSHIP

Guthrie⁽¹⁾ says that there is no expression in worship, even in the simplest prayer which can have its value assessed from the printed page. It must be "done", "prayed" before it can be known whether it is in reality a form of worship. The devout spirit which prompts this effort; christian idealism which animates it; and the consecrated purpose to bring Christian worship back to reality should never be discounted.

In his "SYMBOLIC RITE OF FIRE" the entire service is made real through simple pantomimic elements introduced into the pattern. We describe a few portions of this rite with accompanying words of music which create atmosphere for the action.

"Let us meditate. (pause)

And it was awful night, and there was thick darkness over the face of the earth which was now without form and void. (brief silence) Men groped in darkness, clung to one another, expecting death. (tremulo on organ)But the Lord their God had pity on them and gave them the gift of fire. (brief silence. sound of gong)

(A vested assistant in a Verger's gown brings forward a bronze basin of fire-coals, lifting it high toward the church altar, above the incense altar.)

"And the children of men took the holy fire given by the Lord and placed it upon the hearth or builded an altar for it unto the Lord.

(1) Guthrie, William N. "Offices of Mystical Religion" - Century 1927, p. 307 ff

(The assistant places the basin on the incense altar and kneels before it)

"And they quickened with the breath of life the coals of fire..... and the flames drove the wild beasts away, and men gave thanks and rejoiced and worshiped the glory.

(The assistant breathes upon the coals and makes the fire blaze, and then retires).....

"Turning to the people the minister says; The Lord kindle even so in us the fire of his love and quicken the flame thereof in the likeness of his glory.

(Chant - Come Holy Ghost)

(The officiant extinguishes the flame now saying):

"May the Lord lay his hand gently upon our heart and quench the too exceeding fervor thereof, lest we be utterly consumed.

(he places the incense on the grate and as it rises, lifts both hands)

"And let the lifting up of my hand be evening sacrifice.

(choir; "Assist me now to offer up mine evening sacrifice")

Another of these symbolic worship services is patterned around the word, "Aspiration", and its symbol, the Dark, with poems from Shelley, Meredith, Watson, and Emerson. This service is valued more for its symbolism than for its pantomimic elements. A brief synopsis of the symbolic treatment is suggestive of the entire service.

Selections from Shelley bring out "unbodied joy"; Meredith, "embodied

joy, feeling the body is a true expression of spiritual rapture achieved through unselfishness"; from Watson, the distress of modern rationalism; Surrey, the spiritual life of the human being; and from Emerson, mystical cords suggesting ineffable longings and sublime faith. Guthrie applies all to the modern need, to youth's spontaneous spirit, to the freedom of aspiration and faith beyond realization; ending with a note of pathos and confidence.

A different form of pantomime which Guthrie introduces is the Dance Libretto. I quote his synopsis of the Sacred Mime which is the oblation of the body to the Holy Spirit, being the Hymn of Jesus in the Acts of John. The music is selected from Holst's Cantata. It is illustrated by rhythmic groupings. It is a simplified, stylized dromedon of myth dance concerning the god of cult and the endeavor to recreate the Hymn of Jesus on the basis of a ritual dance libretto.

The mime is presented in three groups of figures on different levels, to suggest the different spiritual emotional centers. The upper level represents celestial reaction to divine human action; the middle level, the spiritual attitude of the Incarnate One facing his great Passion for man; and on the lower level are the reactions of humanity exemplified in the half illuminated uncertainty of the disciples.

The above quoted forms of pantomimic or symbolic worship forms are for the purpose of inducing Meditation.

In the Easter fantasy, "THE MAGDALENE REMEMBERS"⁽¹⁾, which is portrayed in Symbolic Pantomime the symbolism of color is emphasized, and the grace

(1) Feagan, Leota M.

movements of the frieze and the tableaux are the means of expression of Mary Magdalene's thoughts as she sits at the tomb early Easter morning, recalling the last days of the Master's ministry.

The setting of the story is about the tomb, not a tomb of stone but a curtain of soft flowing blended shades of purpose, the Passion color. At one side there is an Acacia tree, the symbol of eternal life.

In the Introduction, the mood or color tone is that of sadness. Mary Magdalene is robed in gray and violet and carries a vase of myrrh, a symbol of sorrow and death. As Mary sorrows, she recalls the scenes of the last days of her Lord. These scenes are portrayed in front of her in the form of symbolic frieze movements and tableaux.

The first scene is that of the "Entry into Jerusalem". The mood is that of hope and triumph, the colors lavender and green are the appropriate symbolic colors. A touch of orange and rose in the flowers of the garlands signify warmth, zeal; and the palms signify victory. In the second episode, "Gethsemane" the mood is that of suffering, therefore the dominant color is red-violet. Judas, in drab yellow is the symbol of treachery and is a contrasting color; the red-brown of the soldier's costume symbolizes cruelty and authority. The chalice is the symbol of that which is to be received, endured, and it is borne to the Master by a single angel of ministering grace, symbolizing endurance and strength beyond human power. The third episode, "Calvary" the mood is that of deeper suffering, desolation. The dominant color is therefore blue-violet. The symbols of the Passion borne by a frieze of angels in blue violet

on violet cushions are the nails, the crown of thorns; other symbols, the cross, the spear, the reed and sponge, and the seamless robe are also borne by the frieze, which, after a few moments of one pose drift into tableau positions of grief. In the last episode, "Resurrection", the mood is that of triumph. The color is white and gold, the symbols are lilies and the orb of sovereignty. During this episode Mary Magdalene partakes of the joy of the announcement of the resurrection angel; the frieze of resurrection angels pantomime joyous adoration as the chorus tells us "He is Risen". The action flows continuously from episode to episode the color of robes of those in the frieze is the color which is dominant in each scene. This frieze movement fades each time into picturesque groups for tableaux.

A Nativity play, "THE GUIDING STAR"⁽¹⁾ will fit into a service of adoration at Christmas season. This play is dramatic action with accompanying music. We cite a few of the groups of dramatic action.

In the beginning, as the light slightly increases, three shadowy figures are revealed. Isaiah kneeling, Hosea bowing in prayer, and Micah standing, looking broodingly into the distance. They change bodily postures, responding to dawning light. As the violet dawn grows rose colored, bewilderment gives way to hope, hope becomes belief, and belief, ecstasy. Isaiah rises to his feet and sees in vision - The Prince of Peace.

A woman's figure in radiant white appears; she carries a star. The prophets turn to behold her, drop on their knees in wonderment as she

(1) Bates, Esther Willard. "Guiding Star" - Baker 1928

passes, they rise, watch her out of sight, follow her with arms lifted in thanksgiving. In like manner the shepherds are heralded and they also follow. In the Annunciation scene, amber light reveals Mary seated on a low stool. Gabriel enters bearing a lily, he draws near to Mary, Mary sinks to her knees. The light grows in splendor, and then decreases.

Later, a group of guardian angels surround Mary, and pantomime to the music of "Glory to God in the Highest". Detailed action for the guardian angels in pantomime; Enter on the word "Glory"; kneel about the manger. Kneel about the manger on the word highest; rise on the second highest. Take place back of manger, arms crossed, gazing heavenward. Turn to bless the babe with the right arm extended, then with both arms; at the first glory lift both arms to the level of the shoulder at the fourth glory raise arms to full height, hold, lower them slowly until outstretched arms are on level with the hips, then bless the babe again, raising and lowering the arms slowly.

The offering of the gifts of the shepherds as they kneel in reverence and awe is symbolic. Later the offerings of the kings also take on sacred symbolism. While the kings kneel, three mystic angels, the first bearing a crown of thorns, the second, a sacramental chalice, the third a slender gold crucifix, enter. As the first king goes to the manger with his crown the mystic angel with the crown of thorns follows. When the second king bears his frankincense the mystic angel with the chalice follows him. The third king offers his casket of myrrh, and is followed by the mystic angel with the crucifix. Mary sees the mystic angel each time. Quietly and with restraint reacts to each, at last bows her head in acceptance, covers her face with her veil.

Evening
Worship Service (1)
"Prayer"

Organ Prelude - "

Processional Hymn - "Penitencia"

Dearle

Vision - (Call to Worship)

Tenor - Lift up your hearts.

Quartet - We lift them up unto the Lord.

Minister - With my whole heart have I sought thee.

The great and mighty God

Holy and reverend is his name.

Let us lift up our heart with our hands

Unto the God in heaven.

Tenor - Lift up your hearts

Quartet - We lift them up unto the Lord.

People - (rising) Glory be to the Father and to the Son

And to the Holy Ghost.

As it was in the beginning, is now

And ever shall be

World without end. Amen. Amen.

Humility -

Minister - (prayer)

God of all people

Hear the prayers of the hearts of the world.

May they be a sweet fragrance about thee.

Thy angels bear the golden bowls of incense

Which are the prayers of the saints.

Hear thou the soul's sincere desire.

Choral amen.

Vitality -

(Responsive Reading)

Minister - "O mind of God, broad as the earth, the sky, the
air, the sea,

People - Give us thy broadening spirit's grace in sweet
humility.

Minister - O heart of God, deep as the needs of all humanity,

People - Give us a kindlier soul, the larger sympathy.

Minister - O will of God, high as all heaven, with power
superb and free

People - Give us the will to do and dare in fullest liberty.

Together - O large and free and glorious God, with ways
exceeding kind

Give unto us they breadth of love, in loving all
mankind."

Congregation - Hymn Chilhurst

O blessed Son of God, in love and faith we plead
 That thou wouldst bind our minds and hearts
 In the brotherhood of need.
 Our kindred Brother thou, whose heritage we share
 Our kindred lives we offer thee
 In the brotherhood of prayer.
 Thou didst the will of him who sent thee from above
 Thou sendest us as he sent thee
 In the brotherhood of love.
 To serve thy kingdom, Lord, to quiet sin's turmoil
 Do thou ordain and consecrate our brotherhood of toil.

Recollection
 and
 Illumination

(Body of the service illustrated in pantomime)
 Recalling how prayer developed from the vague desire of the
 primitive who could only act out what he wanted to be done
 for him; through the prayer which becomes social in interest
 of the community; through the type of prayer which included
 a national religious loyalty; and later development, the ever
 broadening desire for the brotherhood of all mankind.

Setting for the pantomime of "The Evolution of Prayer"

On a raised platform is placed a throne chair. The Angel of
 the Throne of God is discovered there. Around this throne,
 in a graceful group the angels of the golden bowls of incense
 will be seen as the story progresses. In front of this group
 a simple curtain of theatrical gauze will separate the
 celestial group from the human group.
 On the main platform the background is of palms. A pedestal,
 reached by a step or two, placed at one side. Here the Soul
 of prayer will stand to intercede between the throne of God
 and the heart of Mankind.

Recollection

-(statement by the minister)
 Minister - Prayer is an expression of desire. It is our belief
 that God hears and understands the desires of his children.
 The expression of these desires has expanded according to the
 development and wisdom of man.

From the records of prayers of earliest man, the expression was exclusively limited to individual advantage. Such meager words as were used were brief, demanding. "Give me to eat today"; "heaven grant that I have rice and yams"; "give me slaves, riches that I may be brisk and swift". These prayers were usually acted out. Instead of formally asking for food, in Australia, the tribe pantomimed the production of food which they desired.

As social consciousness developed the community was included in the prayer expression, and the act of thank-offering was added to the pantomime of desire. This sacrifice to the community god consisted of very simple acts of bringing the first fruits to the altar with a curt, "Here Tari, take and eat." "Compassionate father, here is some food for you, eat it, and be good to us because of it."

In the early days of Jewish history social consciousness widened to national loyalty, and the prayer expression took the form of colorful haughty pride in the nation, and a most sincere worship of the God of Israel. The offering becomes a sin offering. Moral consciousness is combined with social consciousness.

The even broadening development of moral and social consciousness expands beyond the spirit of the law, into the spirit of grace which exceeds personal, communal, and even national consciousness and desires the well being of all humanity. The prayer expression is followed by personal service. The offering takes the form of a life instead of a death.

May we continue to foster this spirit of brotherhood through sincere desire, - prayer.

Quartet - (Oliver W. Holmes-----Taylor)

"Grant us thys truth to make us free
And kindling hearts that burn for thee
Till all thy living altars claim
One holy light, on heavenly flame."

Amen. Amen.

Illumination - (Pantomime)

As the quartet sings, the Soul of Prayer makes her way to the pedestal, in the attitude of petition, beginning with hands folded across breast, gradually lifting them higher as she mounts the pedestal, giving the feeling of sending the petition to the very throne.

As she reaches the top of the pedestal, lights back of the gauze curtain reveal the Angel of the Throne, she leans over nearer, in listening attitude, until Soul of Prayer, speaks.

In a moment's silence, as the Soul of Prayer holds her position, a sound of wind as many voices sweeps through the palms.

Soul of Prayer - "Where is your God? they say. (increased cry of the wind)
 Answer them, Lord most Holy
 Reveal thy secret way of visiting the lowly.
 Not wrapped in moving cloud or mighty resting fire.
 But veiled within the shroud
 O silent high desire."

Solo - Quest for God

"Like tides on the crescent sea beach, when the moon is new and thin,
 Into our hearts high yearnings come welling and surging in.
 Come from the mystic ocean whose rim no foot has trod,
 Some of us call it longing and others call it God."

A Primitive Youth, eagerly comes, searching earth, air and water
 for the answer to his longing; listens to the wind, adores the
 thin new moon, bounds swiftly in the air, and on his knees adores
 the earth, eagerly, vitally he sifts the sands and loves its
 silver flow through his fingers. Up again, seeking as if to
 impell his desire from the elements; now he finds a spring among
 the palms, he adores it, drips the water from hands held high,
 another dip into the water, he drinks its sparkle; rising with
 whole body lifted in silent desire, hands outstretched, head
 lifted toward an unknown Power; a sigh, a tear.

Soul of Prayer - "Prayer is the soul's sincere desire
 Uttered or unexpressed
 The motion of a hidden fire
 That trembles in the breast.
 Prayer is the burden of a sigh
 The falling of a tear.
 The upward glancing of the eye
 When none but God is near."

Primitive Youth slowly brings his hand to his throat to still
 its throbbing; and slowly passes into the shadows.

Soul of Prayer - (to the Angel of the Throne)
 Hear thou this prayer.

Behind the curtain appears an angel of prayer bearing a
 golden bowl from which issues a small flame. She kneels
 beside the throne; the angel of the Throne stretches her
 hand in blessing, the one kneeling rises, and stands
 beside the throne.

The light brightens to dawn.

Primitive man enters, adores the rising sun; kindles
 his fire with flint; adores the fire; holding a disk
 shaped rock with a hole in the center, he passes fire
 through it repeatedly; makes gesture of supplication.

Soul of Prayer - "Sun, I do this that you may be burning hot
And eat all the clouds in the sky."

Enter Primitive Priest with an image made of dough, he piles up rocks to make an altar as a few men, women and children enter. The priest places the image upon the altar. All bow before it.

A woman brings fruit to the altar, others follow with rice, cakes, beans, yams; each in gestures of worship and petition.

Soul of Prayer - "Taste, O goddess, these first fruits which have been
reaped. Give us many children. Give us long life.
Give us plenty. We have kept the Byamee law."

Soul of Prayer - (to the Angel of the Throne)
"Some seek a Father in the heavens above
Some ask for a human image to love"
Seeking a father - everywhere
God of all children, hear this prayer.

Another angel of prayer appears behind the curtain, bearing an incense bowl in the shape of a golden bird, kneels for a blessing, and takes her place beside the throne.

Organ - "Hymn to the Eternal" from Traditional Hebrew Melodies

Light brightens to morning sun. An Altar is prepared by a Jewish boy. Priestess is white form in a group, to invoke the Holy Spirit to ascend to the altar.

- 1- Lift both hands to God; lower the right, pointing toward the altar; Hold pose. Each movement should take 3 counts to make, and hold three. Fold arms across breast, look at altar expectantly, 3 counts.
- 2- Gather closer to the altar. Lift both hands to God. Every other one bend low toward the altar as if to cover it with their arms. The alternate ones remain in position of petition, arms lifted. (counts same)
Fold arms, look expectantly at altar, 3 counts.
- 3- Rhythmic motion around the altar 3 times. Fold arms, look at altar, on which the flame has appeared. Raise hands in praise, as they retire to the background.

Enter High Priest - and assistant with his vestments.
As the assistant helps him vest the priestesses of the altar fold hands across breast in prayer.

The vestments: the ephod of gold, blue, purple and scarlet linen; girdle of same; jewels on shoulder of ephod is blue, there are alternate bells and pomegranates on the hem, the breastplate is of 12 jewels attached by a gold chain; the miter is of linen with a gold plate engraved "Holiness unto the Lord."

Music continues.

Enter two priests who dress the altar table, the cloths of service are blue, purple, scarlet; pure gold candlesticks, anointing oil.

Enter a procession, Priests bearing the tabernacle and the bowl with the sin offering. The tabernacle is received by the High Priest and placed on the altar. All hands lifted in prayer. Priest stretches his hands over the tabernacle in blessing, and prayer.

Soul of Prayer - Thou, O Israel, shall make no covenant with other nations, for thou art an holy people unto thy God, who hath chosen thee to be a special people unto himself, above all other peoples upon the face of the earth. Pray ye unto the God of Israel.

All take different attitudes of prayer, some on face, others kneeling, some upright, hands lifted, folded, clasped, intertwined.

Quartet -

The bowl with the sin offering is brought to the High Priest. He sprinkles the altar with the blood seven times. The people, evince sorrow for sin, cover head or body with sackcloth, ashes; break viols of incense.

Soul of Prayer - God of revelation
 See how thy children pray
 Loyally for their nation.
 We know it is but for a day.
 God of Ancient sacrifice
 Behold sin's crimson stain
 Foreshadowing thy holy tryst
 To make man whole again.
 Hear thou the prayer of Israel.

Behind the curtain the third angel, of prayer bearing an incense bowl in the shape of a small golden tabernacle, kneels for a blessing, and takes her place beside the others.

Music begins as the recessional takes place. The Priests bearing the tabernacle and the sin-offering go before the crowd; the High Priest follows immediately, and the others follow in natural groups.

The light brightens to noonday. The altar is still the center of interest. The music changes to "Hear then in Love, O Lord", Elijah-Stainer.

The Modern Minister reverently places the seven branched candlestick on the altar, kneels in front, back to audience, in supplication.

Soul of prayer - "Prayer is the Christian's vital breath
 The Christian's native air
 His watchword at the gates of death
 He enters heaven by prayer.
 O thou by whom we come to God
 The Life, the Truth, the Way,
 The path of prayer thyself hath trod,
 Lord, teach us how to pray."

Quartet - "Hear then in Love, O Lord"
 When the weary seeking rest, to thy goodness flee,
 When the heavy laden cast all their load on Thee,
 When the troubled seeking peace on thy name shall call
 Hear then in love, O Lord, the cry in heaven, thy
 dwelling place on high.

Groups of rich and poor of the nations gradually come in; they take such attitudes of prayer as the heart directs, some standing, kneeling, hands in position, clasped, raised, etc. The words of the song suggest the characters, the dress of the nations suggest "humanity" in the brotherhood of prayer. At the close of the quartet, as the organ continues, groups mingle, and pass out a few at a time, while others remain at their devotions. When the last group has gone, the

Soul of Prayer - Hear then in Love, O Lord, the cry,
 The cry, in heaven, thy dwelling place on High.

A fourth angel of prayer, bearing an incense bowl on which there is a small gold cross, kneels before the throne for a blessing, takes her place beside the throne.

The tableau formed by the celestial group is held; lights are focused on this group. Each of the angels of prayer are in position of **lifting** their golden bowls to the throne, the two at the sides low on their knees, in one hand the bowl is lifted, the other hand points downward to Humanity. The other two, kneel upright, one hand lifted up, in the other hand, extended, is the golden bowl. The Angel of the throne, leans forward, in sympathetic attention.

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The choir - "Allelujah. Allelujah. Allelujah. Amen. Amen.

The lights fade behind the curtain, and brighten to a softened glow in the auditorium.

Minister - Blessed be God
 who hath not turned away our prayer,
 nor his mercy from us. Amen.

SUMMARY

The first section defines pantomime as being the oldest of Arts, showing that the language of gesture originated with the origin of man. It is defined as being the "core", the heart of drama; showing that drama depends upon it for its existence, for its interpretation, for its embellishment. It is defined as being a complete drama within itself, in the technique of construction which requires a story, conflict, suspense, surprise, climax, and inevitable conclusion which has been reached through continuity of ideas and scenes; and also in the technique of production which requires adherence to the laws of stage movements and groupings. This is fully illustrated by an analysis and interpretation of the mimo-drama, "The Miracle" as produced by Max Rheinhardt.

The second section follows the development of religious drama as it is traced through rituals of primitive magic; showing that primitive man pantomimed, or did for himself the things he wished done for him. The rituals of the vegetation myths were more elaborate, showing a development of social consciousness which grew from plans to trick the gods and avoid fates, to the desire to appease them through offerings and sacrifices, and finally growing into a joyful worship of the Greek gods; emerging into a sense of moral consciousness in the religion of the Roman Mithras. This moral concept paralleled that of the Christian religion which, in turn has developed still further in social consciousness and a concept of ethical righteousness.

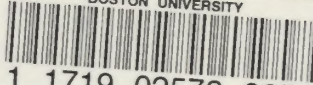
The third section justifies the revival of worship through the arts and symbols as employed by pantomime and gives detailed pantomimes to illustrate the claims made that pantomime is an artistic means of vitalizing worship. We show that worship has a practical value, touching the intellectual, emotional and volitional life in a healthful, wholesome way; and that pantomimic form is justified in that subjects of life, its beauty, its love, its death, its immortality are not conceived by the reasoning mind in form of symbols and images. Therefore we justify the claim that pantomime is an artistic means of vitalizing modern worship.

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